

DOCTOR WHO

THE MAGIC MOUSETRAP

A four-part adventure by Matthew Sweet

THE DOCTOR: SYLVESTER McCOY

Time traveller.

ACE: SOPHIE ALDRED

Time traveller's companion.

HEX: PHILIP OLIVIER

Time traveller's other companion.

LUDOVIC COMFORT/DUMMY:

50s. A Vienna-trained alienist who helps the depressives and neurasthenics at the Hahlbruck Sanatorium./The last repository of the consciousness of the games-obsessed cosmic entity called the Celestial Toymaker.

LOLA LUNA:

50s. Former doyenne of the Weimar cabaret circuit, robbed of her career by a pulmonary condition. She has a pneumothoracic tube sticking from her chest.

SWAPNIL KHAN:

70s. A burnt-out chess grandmaster, who grew up as a street child in India. Speaks a fruity form of Anglo-Indian English.

QUEENIE GLASSCOCK:

30s. Cambridge educated, Swapnil's daughter, suffering from a recent romantic disappointment.

HARRY RANDALL/HERBERT RANDALL:

Twin brothers, 50s. Harry, a veteran of the Great War, is a music hall comic and acrobat... of a nervous disposition. Herbert is much more confident – a ladies' man.

ALSO: ELSA KNIDDEL (non-speaking – a pianist with an hysterical disorder that has robbed her of her voice); **ROBOT; ORDERLY.**

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PART ONE

SCENE 1: INT. GAMES ROOM

(FX: IT'S 1926, AND WE'RE IN THE GAMES ROOM OF A SANATORIUM ON TOP OF A SWISS MOUNTAIN. A GRAMOPHONE PLAYS 'THE BLACK BOTTOM'. FOUR RESIDENTS ARE PLAYING A BOARD GAME.)

LUDO

It's your turn to play, you know.

SWAPNIL

(HE CAN'T THINK OF ANYTHING) Sorry, old chap.

LUDO

Maybe you could add an "S" to something. Icicles, perhaps?

HARRY

Or mouses.

LUDO

Mice, Harry.

HARRY

Oh yes.

SWAPNIL

I'm not as good at this as I once was.

LUDO

None of us is, Swapnil. Except Mrs Kniddel.

HARRY

Don't embarrass her, Ludo.

SWAPNIL

I'll just put an "I" here.

(FX: CLICK OF TILE)

HARRY

I-D? No initials, you said.

LUDO

Id, Harry. It's a bit of the mind.

SWAPNIL

The bit with all the things you don't want to know about, old man.

LUDO

Very smart.

HARRY

But very low-scoring.

SWAPNIL

And now, Mrs Kniddel, the board is yours.

(FX: A CLICK AS A TILE ARE PLACED ON THE BOARD)

LUDO

(SOTTO) Oh, she's adding something to Harry's.

HARRY

(SOTTO). Ate. Ated?

(FX: CLICK)

SWAPNIL

(SOTTO) Mated.

(FX: FOUR MORE CLICKS)

LUDO

Checkmated. Oh she's good, isn't she?

SWAPNIL

(SOTTO) And quiet. Very quiet.

LUDO

All seven tiles. A "K" on a triple word score. And a fifty point bonus.

HARRY

(APPLAUDING) Mrs Kniddel! Not a word spoken for eight long years! And yet...

SWAPNIL

And yet you are the board game demon of this entire mountain.

LUDO

Yes, take a bow, do, dear.

SWAPNIL

(APPLAUDING) Bravo! Follow that, Harry.

HARRY

I'll try.

(FX: THE CLICK OF TILES.)

HARRY

There.

LUDO
Eh?

HARRY
Howzabout that?

SWAPNIL
What does it mean?

LUDO
Never heard of it.

SWAPNIL
If it's a proper noun it's not allowed.

LUDO
T-A-R...

SWAPNIL
... D-I-S.

LUDO
'Tar-dice.'

SWAPNIL
Means nothing to me.

HARRY
It's something you climb inside.

SWAPNIL
Oh, twaddle, Harry, this is just the WOFGOP incident all over again. I suppose TAR-DICE is a solvent used in the production of mothballs as well, is it?

HARRY
It has two doors. It's blue. Sometimes I can see it.

LUDO
You're a tricky player, Harry.

HARRY
No, really.

SWAPNIL
And we don't appreciate that. We have to stick to the rules.

HARRY
But it hurts. It hurts so much. At the back of my head. In my throat. In my eyes. Stone me, sometimes, just at the edge, if I don't look directly, I can...

LUDO
Harry!

HARRY
Sometimes if I try to look just to the side of where I'm looking...

SWAPNIL
Stop it, Harry. That's not the way we play round here.

LUDO
It's what we all agreed. Otherwise, who knows what would happen?

HARRY
You're right. Sorry. It's just that...

SWAPNIL
Now. What game shall we play next? Harry, you choose.

LUDO
How about Consequences?

SWAPNIL
Consequences!

HARRY
Fine.

LUDO
Have you a pencil, Mrs Kniddel? Good. So, we begin with a man's name. A funny one, if possible, everybody.

SCENE 2: INT. CABLE CAR

(FX: A CABLE CAR CREAKS AND GRINDS ITS WAY UP THE SIDE OF THE MOUNTAIN. A LOW WIND HOWLS. INSIDE, A GROGGY AND DISORIENTED DOCTOR IS WAKING UP; HIS TRAVELLING COMPANION, QUEENIE GLASSCOCK — CHEERFUL, GIRTON-EDUCATED, OUTDOORSY — IS UNCAPPING A FLASK OF SOUP.)

QUEENIE
Cockaleekey?

DOCTOR
(STARTING, SUDDENLY AWAKE) What-?

QUEENIE
Cockaleekey?

DOCTOR
(BEFUDDLED) Soup?

QUEENIE
(FX: UNCAPPING THE FLASK) It's from a tin. Bought it from Lipton's. None of your foreign muck.

DOCTOR
No thank you. Where did the ground go?

QUEENIE
It's best not to look down. (FX: OPENING THE WINDOW) The air is marvellous, though, isn't it?

DOCTOR
Is it safe to do that?

QUEENIE
Do what?

DOCTOR
Pull down the window. On a cable car.

QUEENIE
Oh, don't be such a milquetoast. If you jump up and down at this end you can swing it about, you know.

(FX: A JUMP AND AN OMINOUS CREAK)

DOCTOR
Don't do that, please...

QUEENIE
You're prone to giddiness, then?

DOCTOR
I am right now.

QUEENIE
Well just keep looking up. At the clouds. And the mountain.
What a mountain!

DOCTOR
It's snowing.

QUEENIE
Well, naturally. It wouldn't be Switzerland if it weren't
snowing.

DOCTOR
Switzerland?

QUEENIE
Where the nuts go to. I'll shut this window, shall I?

DOCTOR
Yes.

(FX: THE WINDOW CLATTERS SHUT)

DOCTOR
Thank you.

QUEENIE
We're only half an hour or so from the Sanatorium.

DOCTOR
(SOTTO) Ah! So I'm ill, then, am I?

QUEENIE
Well, you might be, chum. I'm just going to see my old dad.

DOCTOR
I wonder if I have a ticket somewhere? (FX: HE SEARCHES HIS
POCKETS) Do you remember where I got on?

QUEENIE
Hmmm. Not really. That's the thing about cable cars. You jump
on. You go round. You could go round and round forever, if you
wanted to. Do you remember where you got on?

DOCTOR
(STILL LOOKING IN HIS POCKETS) Not at all, Miss ...

QUEENIE
Glasscock. Queenie Glasscock. And it's Mrs. Thanks to a man
from the Herne Hill velodrome.

DOCTOR
Oh yes?

QUEENIE
Yes, well, it's a sorry story. We went to Hastings for the honeymoon. He abandoned me on the esplanade. Just cycled off.

DOCTOR
The blackguard.

QUEENIE
... With his waxed moustache and his Sturmey-Archer internal gear hub...

DOCTOR
(STILL SEARCHING HIS POCKETS) A blackguard's gear hub...

QUEENIE
Some girl on the team told me he was married already.

DOCTOR
Who to?

QUEENIE
To whom? To the woman who works the comptometer at Liptons. Currant eyes and a face like a smacked bottom.

DOCTOR
Sounds like a lucky escape. (FX: SEARCHING HIS POCKETS) Oh, look, I've found a liquorice allsort.

QUEENIE
Anyway, Daddy said he was a rotter. Daddy always knows.

DOCTOR
He does?

QUEENIE
Oh yes. Daddy's always one step ahead of the other player.

DOCTOR
It's the best place to be, if you don't want to be checkmated. (HE'S FOUND SOMETHING ELSE IN HIS POCKET) Aha! (FX: PAPER UNWRAPPED) Now what does this say?

QUEENIE
How's your head?

DOCTOR
Much better. I can almost read this.

QUEENIE

Good.

DOCTOR

How's your father?

QUEENIE

Much better, considering.

DOCTOR

Considering what?

QUEENIE

Considering that he's quite, quite doolally.

DOCTOR

Oh dear. Is there anything I can do?

QUEENIE

Why, are you a doctor?

DOCTOR

I believe so. Or at least, that's what it says on this piece of paper.

SCENE 3: INT. GAMES ROOM

HARRY

(READING) Professor Moriarty... how about that, eh?

LUDO

Who wrote that? He's not really what you'd call a funny person...

SWAPNIL

Professor Moriarty met...

HARRY

Queen Geraldine of the Albanians. Beside the Zuider Zee.

LUDO

The Zuider-zee?

HARRY

Well beggar me!

SWAPNIL

He said to her...

HARRY

"See how the pomegranates shimmer in the moonlight."

SWAPNIL

She said to him...

HARRY

"Not blooming likely!"

LUDO

They were married...

HARRY

In suspicious circumstances.

SWAPNIL

And the consequences were...

HARRY

A monkey ate all their bananas.

(FX: A GENERAL CHUCKLE OF APPROVAL.)

LUDO

The bananas were your work, weren't they, Mrs Kniddel? I thought so.

SWAPNIL

Wasn't that fun?

LUDO

Well, it did keep us all alive. For another half hour.

SCENE 4: INT. CABLE CAR

QUEENIE

So you're a Doctor.

DOCTOR

Apparently. Is this a laundry list?

QUEENIE

(READS) Doctor. Beige jacket. Tank top. Question mark umbrella.

DOCTOR

Clearly me, isn't it?

QUEENIE

Yes. Should you be worried?

DOCTOR

Up to a point. I've had amnesia before.

QUEENIE

And how did you get over it then?

DOCTOR

I really can't [remember]

QUEENIE

(INTERRUPTING) Well of course you can't.

DOCTOR

But I don't think we ought to let that concern us. I'll behave as if I remember exactly why I'm on my way to a sanatorium ...

QUEENIE

Hahlbruck sanatorium...

DOCTOR

And all the details will come flooding back.

QUEENIE

I must say you're taking all this very well.

DOCTOR

When your consciousness has been jiggered about with as much as mine, you learn to...

QUEENIE

Adapt?

DOCTOR

Probably. Funny thing is... Switzerland. Now I know I'm suffering from memory loss, but that seems wrong to me.

QUEENIE

What do you mean?

DOCTOR

Well, whoever I am, I'm not the sort of person who says, 'let's go to Switzerland.' It just sounds wrong coming out of my mouth.

QUEENIE

It does?

DOCTOR

'I say, how about a trip to Vevey?' 'Oh! The cantons are so lovely at this time of year!' 'I do love the cheese with the holes!' It's just not very me, is it?

QUEENIE

Well...

DOCTOR

I mean, do you believe I like that sort of thing? Vevey? Cantons? I mean, do you? I didn't even know the name of this place.

QUEENIE

Hahlbruck. And here we are. There's the cable car station. And there, up above it...

DOCTOR

What's so extraordinary about Hahlbruck sanatorium?

QUEENIE

Well, it's the finest recuperative centre in Davos. Tip-top for anything pulmonary.

DOCTOR

Never heard of it.

QUEENIE

Oh it's famous. If you need to expectorate into a kidney dish, then Hahlbruck is the place to do it. It's good for ennui, too. Or it used to be. Back in the good old days.

DOCTOR

Oh yes? What happened?

QUEENIE

Something involving the medical director and several thousand volts.

DOCTOR

Sounds more like a kill than a cure.

QUEENIE

It snuffed out Dr Black like a thrupenny candle. I think business has been a little depressed since.

DOCTOR

Like the patients?

QUEENIE

Like the ones that were left behind.

DOCTOR

Well that's something, anyway. Something promising. An unexplained death on the top of a mountain. Something for me to get my teeth into...

(FX: THE CLUNK OF THE CABLE CAR ARRIVING AT ITS STOPPING POINT. THEN SILENCE.)

QUEENIE

This is us.

DOCTOR

Yes. And only us.

QUEENIE

That's very frustrating. No chap to open the door.

DOCTOR

No chap to do anything. Allow me.

(FX: THE WINDOW IS ROLLED DOWN, THE DOCTOR STICKS HIS ARM THROUGH AND OPENS THE DOOR WITH THE OUTSIDE HANDLE.)

DOCTOR

There. Who stopped the mechanism, do you think?

QUEENIE

It must work by itself. (FX: SHE'S GATHERING UP HER LUGGAGE.) Bring that hatbox, would you?

DOCTOR

Yes, Mrs Glasscock. (FX: THE DOCTOR PULLS DOWN THE HATBOX.)

QUEENIE

(CLAMBERING DOWN TO THE WOODEN PLATFORM) Watch the step.

(FX: THE GEARS SUDDENLY START UP AGAIN AND THE CARS ARE ALL IN MOTION ONCE MORE.)

DOCTOR:
Whoa-!

QUEENIE
Mind-! They don't give you much time to get out, do they?

DOCTOR
No. Which is odd. As we're the only passengers.

QUEENIE
Eh?

DOCTOR
Look. Now our car has shifted you can see right down the cable.
And all the other cars...

QUEENIE
They're empty. Quite empty.

SCENE 5: INT. GAMES ROOM

LUDO

No shortage of chairs. But will this work with three people?

HARRY

Let's give it a try, Ludo.

LUDO

Right-ho. Down goes the needle.

(FX: A SONG TINKLES FROM THE GRAMOPHONE, THEN STOPS SUDDENLY. THERE'S A KERFUFFLE. THE NOISE OF EVERYONE SCRABBLING FOR A CHAIR.)

HARRY

Cor, Mrs Kniddel, you've got elbows on you, aintcha?

SWAPNIL

Fair and square, Harry. You're out.

HARRY

Musical statues is more my forte.

LUDO

Take away another chair. (FX: CHAIR SCRAPE) And off we go!

(FX: THE MUSIC STARTS AGAIN. UNDERNEATH THE TUNE THERE'S THE MUFFLED SOUND OF A CLANGING DOORBELL. AND AGAIN.)

HARRY

Hey, what's that?

(FX: MUSIC STOPS. THE BELL RINGS AGAIN.)

HARRY

Visitors, Ludo. My brother promised to visit this month. I wonder if...

LUDO

Why don't you answer it?

HARRY

Oh no. I know that trick. Electrified door handle. Me on the hall carpet, spitting foam. No thank you, matey.

LUDO

Don't be absurd, Harry. The door handle isn't electrified. What rot.

(FX: THE DISTANT SOUND OF THE DOCTOR RECEIVING A POWERFUL ELECTRIC SHOCK. A CRY OF SURPRISE FROM QUEENIE.)

LUDO
Must be the knocker today.

HARRY
Our chums in the attic, I suppose?

LUDO
Play the game, Harry.

HARRY
So shouldn't they be told? Them upstairs?

SWAPNIL
You're right, Harry. Permit me. Pip-pip.

(FX: SWAPNIL EXITS)

LUDO
So we have a winner. Mrs Kniddel. Again!

HARRY
And there's a prize.

LUDO
Oh yes. A little tin of biscuits.

HARRY
You'll share them, won't you, Mrs K?

LUDO
Capital. And when we've all had one, we can administer first aid to our guests. Let's have some music, shall we?

(FX: THE RECORD STARTS AGAIN.)

SCENE 6: INT. OUTSIDE THE ATTIC DOOR

(FX: THROUGH A THICK OAK DOOR WE HEAR THE MUFFLED CLICK AND TICK OF CLOCKWORK MACHINERY. A DISTANT TELEPRINTER CHUGS AND GRUNTS. SWAPNIL TAPS ON THE DOOR.)

SWAPNIL
Hello? (NO RESPONSE) Can you hear me?

(FX: ON OUR SIDE OF THE DOOR: ONE ELECTRIC BUZZ.)

SWAPNIL
Good-oh. Thought you ought to know, chaps. Two more on the doormat. You haven't killed them, have you? Have you?

(FX: TWO BUZZES.)

SWAPNIL
And is that good or bad? It's so difficult to remember the rules. Well if you have any special instructions, just write them on a piece of paper and slide it under the [door]

(FX: A PAPER IS SHOVED UNDER THE DOOR TOWARDS HIM.)

SWAPNIL
... Oh, you have. (PICKS IT UP) Beige jacket. Tank top. Question mark umbrella. The Doctor, eh?

(FX: BUZZ)

SWAPNIL
We have to play with him again?

(FX: BUZZ)

SWAPNIL
So what is it this time? Let's have a look. (FX: CRINKLE OF PAPER) Oh ... but that'll finish him off, won't it?

(FX: PAUSE. TWO UNCERTAIN BUZZES.)

SWAPNIL
You don't sound very sure.

(FX: BUZZ)

SWAPNIL
Alright chaps. I'll see what I can do.

(FX: BUZZ)

SWAPNIL

Though I feel obliged to inform you that there is no Q in electrocute.

(FX: ANGRY BUZZ BUZZ BUZZ)

SCENE 7: EXT. AT THE FRONT DOOR/INT. HALLWAY

(FX: THE FRONT DOOR OPENS)

QUEENIE
Well about time too.

HARRY
Can we help you, Miss?

QUEENIE
This man needs medical help.

HARRY
Ludo here's a doctor.

QUEENIE
Good. Look after him, then.

LUDO
Of course.

QUEENIE
And you – are you any good at carrying things?

HARRY
Not bad.

QUEENIE
You can take my luggage inside then.

(FX: HARRY SHOULDERS THE LUGGAGE.)

QUEENIE
Let's get him in, too, shall we?

LUDO
Oh yes. There's a cosy ottoman in the hallway.

(FX: THEY STRUGGLE INSIDE.)

HARRY
What happened to him?

QUEENIE
It was an electric shock.

LUDO
Here we are. Let's have that cushion, Harry. And shut the door, too, there's a good chap.

(FX: THE DOCTOR LOWERED ON TO THE OTTOMAN. THE DOOR CLOSSES.)

LUDO

Some kind of static charge must have built up in the ether.

QUEENIE

Ether? Fiddlesticks. There's just something wrong with the wiring. And it's hard to believe that it wasn't done on purpose.

LUDO

Oh really, Miss...

QUEENIE

Glasscock.

DOCTOR

(REVIVING) And it's Mrs.

LUDO

Oh. Hello. Feeling better, are we?

DOCTOR

(JUMPING TO HIS FEET) Actually I feel rather better than I did an hour ago.

LUDO

A side effect of the shock, perhaps.

DOCTOR

I've had one of my funny turns, do you see? Except that I don't really have funny turns. So I suppose I must have had one of somebody's else's funny turns. Wasn't one of yours, was it?

LUDO

Certainly not.

(FX: SWAPNIL ENTERS.)

SWAPNIL

Queenie!

QUEENIE

Daddy! Daddy! My Daddy!

SWAPNIL

Oh Queenie, it's so marvellous to see you. I thought once you were married...

QUEENIE

So did I. But then I went to Hastings.

SWAPNIL

What happened in Hastings, my little humdum?

QUEENIE

The train was on time. The hotel was lovely. The towels were terribly soft.

SWAPNIL

And the weather?

QUEENIE

It held out all week. Which is more than you can say for the marriage.

SWAPNIL

So this isn't your husband?

DOCTOR

I'm no blackguard.

QUEENIE

No, this is the Doctor. He's here for amnesia.

LUDO

I'll be the judge of that.

DOCTOR

Oh? And who are you, exactly?

LUDO

I'm the deputy medical director. Ludovic Comfort. Director, since the sad loss of Dr Black.

SWAPNIL

Ludo, you're a grim old stick. Doctor, my name is Swapnil Khan. You've already met my daughter. And the man holding the hatbox is Mr Harry Randall.

DOCTOR

Pleased to meet you, Mr Randall.

SWAPNIL

Harry topped the bill at the Penge Empire. But then...

HARRY

The war, you know.

DOCTOR

I quite understand.

(FX: DOOR TO GAMES ROOM OPENS AND MRS KNIDDEL ENTERS.)

LUDO

And here's our fourth for bridge.

SWAPNIL

Mrs Elsa Kniddel, our resident pianist.

DOCTOR

How do you do?

SWAPNIL

(SOTTO) Mrs Kniddel has not spoken since an undisclosed incident in a rowing boat on Lake Balaton in the summer of 1919. But I assure you that she comprehends all.

DOCTOR

I'm sure that you do, Mrs Kniddel. Are you the only patients here?

SWAPNIL

Almost. Unless you count the pair in the isolation ward. But they were brought in... when was it, Harry?

HARRY

A month ago, was it? Sorry. I feel a bit odd.

SWAPNIL

Put that hatbox down and have a seat, Harry. (FX: HARRY SITS DOWN) Tuesday week. And nobody's seen hide nor hair of them. I suppose it must be something contagious.

LUDO

They simply need rest, that's all.

DOCTOR

Where is the isolation ward?

SWAPNIL

In the attic.

DOCTOR

Of course it is.

LUDO

Actually it's time I looked in on them. Would you excuse me?

QUEENIE

Of course, Director.

(FX: LUDO EXITS)

DOCTOR

Well, that's that, then. Case almost closed.

QUEENIE

What do you mean?

(FX: HARRY MAKES AN ODD GULPING SOUND. HIS DISCOMFORT INCREASES.)

DOCTOR

These new patients hold the key to what's happening here. Mysterious people in attics always do. I'd bet my hat on it.

SWAPNIL

You don't have a hat.

DOCTOR

No. So apart from my missing hat, that leaves just one more mystery to solve.

(FX: HARRY GULPS LOUDLY)

QUEENIE

Which is?

DOCTOR

What's the trouble with Harry?

(FX: HARRY SUFFERS A VIOLENT CONVULSION AND CRUMPLES TO THE FLOOR, FITTING.)

SCENE 8: INT. OUTSIDE THE ATTIC DOOR

(FX: THE CLICK AND TICK OF MACHINERY AND TELEPRINTERS.)

LUDO

Open the door please. (PAUSE) Come on, just open up.

(FX: BUZZ BUZZ)

LUDO

Don't give me that. I'm not Swapnil. You can't keep me out.
(PAUSE) Do you know, as I was coming upstairs, I saw the cable car had started up again. I hadn't anticipated that. (PAUSE) Do I have to break this door down? There is an axe here, you know.

(FX: THE DOOR SWISHES OPEN. THE SOUND FROM INSIDE BECOMES LOUDER.)

LUDO

Thank you. I hope you've got a drink ready for me -

SWAPNIL

(OFF) Ludo! Ludo!

LUDO

(SOTTO) What is it now? (TO SWAPNIL) Just a moment!

SWAPNIL

(NEARLY ARRIVED) It's an emergency, Ludo!

LUDO

(TO THE OCCUPANTS OF THE ATTIC) Well shut the door, then. Do you want him to see you?

(FX: THE DOOR HISSES SHUT.)

SWAPNIL

(ARRIVING) Ludo, it's Harry. He needs your help.

LUDO

The usual, I suppose.

SWAPNIL

Did you have that door open?

LUDO

Don't be preposterous, Swapnil. That would be an entirely illegal move.

SCENE 9: INT. HALLWAY

FX: HARRY IS FITTING.

DOCTOR

Loosen his tie. (FX: TIE UNLOOSEMED.) And throw me that cushion, Mrs Kniddel.

(FX: CUSHION HITS FLOOR.)

QUEENIE

Would some soup be any use?

DOCTOR

Yes, if the object was to choke him to death.

QUEENIE

So what's wrong with him? Epilepsy, perhaps?

DOCTOR

Perhaps.

(FX: LUDO AND SWAPNIL ENTER THE ROOM. THE SQUEAKY WHEEL OF AN ANCIENT WHEELCHAIR.)

LUDO

Right, we'll take over here. Thank you so much, Doctor. Mrs Glasscock. Park the chair there, will you, Swapnil?

SWAPNIL

This thing could do with a drop of oil.

DOCTOR

You've seen this before?

LUDO

Twice a week. He usually waits until after dinner, though. As soon as he's finished the nuts, over he goes.

(FX: HARRY CALMS DOWN.)

QUEENIE

Oh. That looks better.

DOCTOR

It's alright, Harry. It's alright.

LUDO

Swapnil, would you help me lift him into the chair?

(FX: THEY LIFT HIM INTO THE WHEELCHAIR.)

LUDO

Now, Mrs Kniddel, you usually push, don't you? Thank you. We'll be back in an hour or so.

HARRY

(RECOVERING) Did I do it again?

LUDO

You did, Harry.

DOCTOR

I'd like to come with you.

HARRY

No need, Doctor, really.

LUDO

I'd take a look out of the window if I were you. We have more visitors on the way. Go, on, look. There's a magnificent view from the balcony.

(FX: LUDO AND MRS KNIDDEL PUSH HARRY OUT THROUGH THE DOOR.)

SWAPNIL

(FX: OPENING THE FRENCH WINDOWS TO THE BALCONY.) Come out and look, Doctor. He's right.

DOCTOR

(JOINING HIM) About what?

SWAPNIL

That little line of lights. The cable car is moving again.

QUEENIE

I wonder who it is.

DOCTOR

Mr Khan, where has the director taken Harry?

SWAPNIL

To the treatment room, of course.

DOCTOR

But what kind of treatment will he receive?

SWAPNIL

About three hundred volts I believe.

DOCTOR

What?

SWAPNIL

Or four hundred. I'm not entirely sure. I never bother to look at the dial.

DOCTOR

We'll see about that.

(FX: DOCTOR RUNS AWAY, SLAMMING THE DOOR BEHIND HIM.)

SCENE 10: INT. TREATMENT ROOM

LUDO

Alright Mrs Kniddel. Tighten the straps, would you?

(FX: LEATHER CUFFS BEING ATTACHED TO HARRY'S WRISTS.)

HARRY

It's no good, Ludo. I remember him. Beige jacket! Question mark umbrella! He comes here every day and by teatime he's forgotten it all. But I'll keep remembering him. No matter what you do to me.

LUDO

I'd give the old jaw a rest, if I were you.

HARRY

And the TARDIS, too. The TARDIS! The peeling paint and the flashing light!

LUDO

The bone, Mrs Kniddel. Bite on that, please, Harry.

(FX: THE BONE IS STUFFED INTO HARRY'S MOUTH. LUDO POWERS UP THE MACHINE.)

LUDO

Stand back from the table, Mrs Kniddel.

HARRY

And there was another man, too. A smiling man.

(FX: THE DOCTOR BURSTS THROUGH THE DOOR.)

DOCTOR

Stop this right now, Director!

LUDO

First dose coming now.

DOCTOR

Turn off the machine!

LUDO

Did I ask for a second opinion, Doctor?

(FX: LUDO THROWS THE SWITCH. THE DULL CRACKLE OF ELECTRICITY. HARRY GURNING AND THRASHING.)

DOCTOR

Turn it off! You'll kill him!

LUDO

Stand back, Doctor! For your own safety.

(FX: THE SHRILL WHINE OF THE SONIC SCREWDRIVER. A SHOWER OF SPARKS. THE CLUNK AND THUD OF A 1920S ECT MACHINE BEING REDUCED TO SCRAP. THE SMOKE CLEARS.)

LUDO

What was that device?

DOCTOR

I haven't the faintest idea. I just found it in my pocket and switched it on. Looks a bit like... one of those things you use to check the pressure in tyres...

LUDO

Doctor – you have no idea what you've done, have you?

DOCTOR

I simply made a medical intervention.

HARRY

(IN SHOCK) I say I say I say...

LUDO

You've destroyed our one hope of survival.

DOCTOR

Don't be ridiculous.

HARRY

Where do sick bees go?

DOCTOR

I haven't done anything of the kind.

HARRY

I don't know, where do sick bees go?

DOCTOR

All I did was prevent you causing irreparable damage to your patient's brain.

HARRY

To the wasp-ital.

LUDO

This is quite beyond repair.

DOCTOR

That was the idea.

HARRY

My mother in law is a wooden shoe woman. Wooden shoe like to lend me this, wooden shoe like to lend me that?

LUDO

You just don't know when to stop, do you? You just don't know when to let things alone.

DOCTOR

Perhaps I haven't stopped yet. I may have lost my grip on precisely who I am, but saving people from electrocution – that feels very me. So does – oh, let me think – going up to the attic, perhaps?

LUDO

No, Doctor. I can't let you do that.

DOCTOR

Try stopping me!

(FX: THE DOCTOR RUNS THROUGH THE DOOR.)

HARRY

Met my wife in the tunnel of love. She was digging it.

LUDO

Mrs Kniddel. Go to my study and fetch a phial of number 78 and a cloth. Now, please.

(FX: SHE EXITS.)

HARRY

You've been a lovely audience. Much better than last week!

SCENE 11: INT. CABLE CAR

(FX: THE CAR IS CREAKING UPWARDS. IT NOW CONTAINS LOLA LUNA, FORMER DOYENNE OF THE WEIMAR CABARET CIRCUIT, AND HERBERT RANDALL, HARRY'S TWIN BROTHER. LOLA HAS A TUBE INSERTED INTO HER LUNGS, THROUGH WHICH SHE CAN BREATHE – AND THEREFORE ALSO WHISTLE.)

LOLA

The lights of the Hahlbruck sanatorium. Like a string of diamonds on the neck of the mountain. Herbert!

HERBERT

(EATING) Eh?

LOLA

Like a string of diamonds on the neck of the mountain, darling.

HERBERT

Absolutely. What is this meat?

LOLA

Pastrami, Herbert, pastrami.

HERBERT

Ain't a patch on the king's own ham.

LOLA

Your brother's up there, Herbert.

HERBERT

What's left of him, the poor soul.

LOLA

And the Doctor is there, too. He was a little ahead of us today. He'll already have his fingers into everything.

HERBERT

If you need a hero, then the Doctor's your man.

LOLA

Unfortunately that is precisely what we don't need. But how can we stop him this time?

HERBERT

We've done it before. Cable car. Sanatorium. Electricity. You know how it goes.

LOLA

Yes, but every round gets trickier and trickier. And nobody roots for us. They all love him so much.

HERBERT

(SINGS, MUSIC HALL STYLE.)

Who's welcomed warmly everywhere?

By stalwart men and ladies fair?

Who to the children all is dear?

The Doctor!

LOLA

Who gives the monsters such a shock?

Who likes a sidekick in a frock?

Who foiled the Gods of Ragnarok?

The Doctor!

HERBERT

Do the whistle, girl. The old pneumothoracic whistle!

(FX: THE FOLLOWING DUET HAS A THIRD ELEMENT — A DEEP BUT TUNEFUL WHISTLE THROUGH LOLA'S TUBE.)

HERBERT AND LOLA

He travels through the web of time

He roots out tyranny and crime

We'll cut him down before his prime!

The Doctor!

SCENE 12: INT. OUTSIDE THE ATTIC DOOR

(FX: LUDO AND BANGING UP THE STAIRS.)

LUDO

Doctor! Doctor, stop what you're doing.

(FX: THE SONIC SCREWDRIVER IS WHIRRING AWAY AT THE LOCK OF THE ATTIC DOOR, FROM BEHIND WHICH THERE COMES THE CUSTOMARY CLICKING AND TICKING.)

DOCTOR

You're a little wonder, aren't you? I'm keeping you! Look at this, Ludo. It can burn through wood. I'll soon have this lock out.

LUDO

Doctor, stand back from that door. My patients. The contagion.

DOCTOR

I'm working on the right door, I hope. What I want is behind here, isn't it?

LUDO

You've already done so much damage.

DOCTOR

Mysteries must be solved. Locked doors must be unlocked. There's something interesting behind here and I'm going in...

LUDO

But Doctor...

DOCTOR

I'm not waiting for the bodies to start piling up. I'm going straight to the top this time.

(FX: THE DOOR WHOOSHES OPEN. THE CLOCKWORK NOISE IS LOUDER.)

DOCTOR

Hey presto.

LUDO

You didn't open that door. They did.

DOCTOR

Who?

LUDO

Don't go in there, Doctor. For the sake of this mountain and everybody on it. Don't go in there.

DOCTOR

I'm sorry, Ludo. It's the only way.

LUDO

You'll regret it, Doctor!

(HALFWAY THROUGH LUDO'S NEXT LINE THE DOOR HISSES SHUT, MUFFLING THE REST OF HIS WORDS – WE ARE NOW IN THE ISOLATION WARD WITH THE DOCTOR.)

DOCTOR

Clockwork. How quaint. Did you choose the décor yourself?

(FX: THE WHIRR OF CLOCKWORK LEGS.)

DOCTOR

And a robot, too. Is he yours? (PAUSE) I'm surprised you don't want to talk. Because you both look terribly familiar. We've certainly met before. I can't place you. But I know you. I know both of you...

HEX [AS BOBO]

(STRANGELY POSH, BUT IT'S HIM) You might know us...

ACE [AS BUNTY]

(OH SO POSH) But who are you – you funny little man?

END OF PART ONE

PART TWO

(SCENE CONTINUES:)

SCENE 13: INT. THE ATTIC

DOCTOR
I'm the Doctor.

ACE [AS BUNTY]
Oh yes?

HEX [AS BOBO]
That's not a name, old chap, it's a title.

DOCTOR
It's an honorific.

ACE [AS BUNTY]
That's... terrific.

DOCTOR
And who are you, exactly?

ACE [AS BUNTY]
We're here incognito, isn't that so, darling?

HEX [AS BOBO]
Absolutely, Bunty.

DOCTOR
Bunty? That's a funny sort of name, isn't it? It's a little comic.

ACE [AS BUNTY]
If you say so, old man.

DOCTOR
I do, old man. And what's his name?

ACE [AS BUNTY]
He's Bobo.

DOCTOR
Bobo? Bobo and Bunty? (LAUGHS UPROARIOUSLY.)

ACE [AS BUNTY]
I think you're beastly to laugh. We're not very well, do you see? That's why we're up here in the isolation ward.

LUDO
(FROM OUTSIDE THE DOOR) Hello in there!

HEX [AS BOBO]
Yes, we're sick. Very sick.

DOCTOR
There's a doctor out there who wants your attention. Unless you'd prefer a second opinion from me.

LUDO
(OUTSIDE) Hello! Just to say that if you'd like me to help you out, I am equipped. Mrs Kniddel's with me too.

ACE [AS BUNTY]
Alright, let him in.

HEX [AS BOBO]
What about Mrs Kniddel?

ACE [AS BUNTY]
Her too.

HEX [AS BOBO]
Are you sure about that?

ACE [AS BUNTY]
I think we can trust her to keep a secret.

(FX: A SWITCH IS THROWN. THE DOOR HISSES OPEN.)

LUDO
Thank you. Everything tickety-boo in here? You look as if you've reached a kind of social impasse.

ACE [AS BUNTY]
Get us out of it then, Ludo.

LUDO [AS BOBO]
Doctor, may I present the Honourable Mr Stetterton and his wife Bunty.

DOCTOR
Stetterton! This gets better and better.

HEX [AS BOBO]
Shush. Not so loud. We're not really here. We don't want to be all over the gossip magazines.

LUDO
That's why they're in the attic, Doctor. Far away from the prying eyes of the Tatler and the Bystander.

DOCTOR

Now this is all very odd. I never read the Tatler unless I'm at the dentist. And I've not been to the dentist since 1881. What year is it now?

ACE [AS BUNTY]
1926.

DOCTOR

Well that's that. But you know, I'm sure I've heard those names before. Bunty and Bobo Stetterton. And I know your faces, too. But your faces and your names don't go together. You're not who you think you are.

HEX [AS BOBO]
We're not who we think we are?

DOCTOR

Perhaps I'm not who I think I am. Perhaps none of us is. Or perhaps you don't really think you are who you say you are. Perhaps... (A MOMENT OF SURPRISE AS LUDO MUFFLES HIS MOUTH WITH A CHLOROFORM-SOAKED RAG.) (MUFFLED BY LUDO) ... *that smells like chloroform on your handkerchief...*

HEX [AS BOBO]
I'm sorry?

DOCTOR

(CLEAR AGAIN) I said, that smells like chloroform on your handkerchief, Ludo.

LUDO
Yes, it is.

DOCTOR

Now, what was I saying? Oh yes – where have my knees gone?

(FX: THE DOCTOR COLLAPSES TO THE FLOOR.)

ACE

(BACK TO HER NORMAL SELF) Cheers, Ludo. I thought he'd never stop.

LUDO

Usually he struggles more than that.

HEX

(ALSO BACK TO NORMAL) We can't keep doing this to him. His biochemistry isn't like ours. It's not having the right effect.

LUDO

It's that or nothing, now. He's destroyed the ECT machine.

ACE

It's just one more night and one more day, Ludo.

(FX: DOORBELL RINGS DISTANTLY)

LUDO

That'll be Lola and the other Randall twin.

HEX

Midnight tomorrow and we'll all be back home in our own beds.

LUDO

I hope you're right.

ACE

We are, Ludo. I promise you, mate, it'll all look better by breakfast.

SCENE 14: INT. BREAKFAST ROOM

(FX: FADE UP.)

LOLA

Good morning, Herbert. How did you sleep?

HERBERT

Well I just put my head down on the pillow and shut my eyes.

LOLA

Me too, meine honigblenchen.

HERBERT

This would be the breakfast room, I suppose?

LOLA

The presence of breakfast would suggest so.

HERBERT

Marvellous spread, innit? What do you fancy?

LOLA

See what the boys in the backroom will have, and tell them I'm having the same.

HERBERT

That'll be a cup of coffee, then, will it?

LOLA

Jah, bitte.

(FX: HARRY POURING COFFEE. CLINK OF A CUP. SWAPNIL ARRIVES.)

SWAPNIL

(ARRIVING) Good morning!

LOLA

(SOTTO) The chess player.

SWAPNIL

You must be the new arrivals. Who sorted you out last night?

LOLA

The director. And a big-boned taciturn Hungarian lady with a leather eye patch.

SWAPNIL

Mrs Kniddel.

LOLA

That's the bird.

HERBERT

We should introduce ourselves.

SWAPNIL

Well we know who you are. You're the spit of him. Herbert Randall, I presume? Harry's brother? The other half of the Randall Twins, the serio-comic funambulists?

HERBERT

On the nose. Where is he, by the way?

SWAPNIL

Harry? In his room. He had a rough old night of it.

LOLA

Take him up some breakfast, Harry. Here. (PILING FOOD ON TO A PLATE.) Bacon, chanterelles – and how do you call this?

SWAPNIL

Bubble and squeak.

LOLA

Jah, bubble und squeak.

SWAPNIL

And you, madam, are?

HERBERT

This is Miss Lola Luna. Doyenne of the Weimar cabaret circuit. You ain't nobody in Berlin until she's stuck a fishnet leg on your table in the whisky bar and barked something seductive into your earhole. She don't sing quite so often, now though, owing to the pneumothoracic tube poking out of her chest.

LOLA

Ach, nein, it is nothing. A little pipe to ease the pressure on my lungs. That is all. On a good day I can whistle a tune through it. (SHE WHISTLES.) Intriguing, no?

SWAPNIL

Even so, I'm terribly sorry to hear you've been unwell, Miss Luna.

LOLA

Oh, drop it, Swapnil. You know perfectly well who I am. It's only the Doctor who doesn't know. Where is he, by the way?

SWAPNIL

He's sleeping something off, too, I believe.

SCENE 15: INT. DOCTOR'S ROOM

FX: TAPPING ON DOOR

QUEENIE
(FROM OUTSIDE) Doctor?

DOCTOR
Hmm?

QUEENIE
(FROM OUTSIDE) Are you decent?

DOCTOR
I don't know.

(FX: QUEENIE ENTERS)

QUEENIE
Question-mark pyjamas, eh? Are they yours?

DOCTOR
Never seen them before in my life.

QUEENIE
Well consider yourself fortunate. They didn't supply me with anything. And the noise kept me up all night.

DOCTOR
What noise?

QUEENIE
Rats, I imagine. How do you feel?

DOCTOR
Some of the cobwebs have been blown away.

QUEENIE
You're seeing things more clearly, then?

DOCTOR
I get knocked down, but I get up again. And every time they knock me down – I feel a little stronger. And I know a little more.

(FX: A SCUFFLE FROM BEHIND THE WAINSCOT. A WOODEN VENTRILOQUIST'S DUMMY IS SCUTTERING THROUGH THE WALLSPACE.)

QUEENIE
That noise again.

DOCTOR
(SCEPTICAL) Rats in the wainscot, you say?

QUEENIE
I admit, it sounds like something [bigger -]

LUDO
(OUTSIDE THE DOOR) Doctor?

DOCTOR
Just a moment!

LUDO
(OUTSIDE) Time to get up, now.

QUEENIE
I'll hide under the bed.

(FX: QUEENIE DIVES UNDER.)

DOCTOR
I don't think that's a very good [idea]

(FX: LUDO OPENS THE DOOR)

DOCTOR
Morning.

LUDO
Feeling yourself, Doctor?

DOCTOR
Much better, Doctor... what is your name again?

LUDO
Ludovic Comfort. I'm...

DOCTOR
I know who you are. You're the man who stepped into Dr Black's shoes. While they were still sizzling.

(FX: A DISTANT GONG)

DOCTOR
Breakfast. Excellent. I could eat your weight in muesli.

LUDO
Breakfast was hours ago, Doctor. You're being summoned for the morning run.

DOCTOR
The morning what?

LUDO

A constitutional perambulation around the girdle of the mountain. Something to get the old ticker pounding.

DOCTOR

Is it obligatory?

LUDO

For patients, yes. I've brought your running shoes. Mind the spikes as you put them on. Oh, I've brought a pair for you, too, Mrs Glasscock. Shall I just slide them under the bed?

QUEENIE

(FROM UNDER THE BED) Much obliged, director.

SCENE 16: INT. HARRY'S ROOM

(FX: A BRISK KNOCK, A DOOR OPENS.)

HERBERT

Harry? I've some breakfast for you, old fellow.

HARRY

There once was a bishop of Birmingham, who – err..

HERBERT

Shall I put it on your bedside table?

(FX: TRAY CLATTERS.)

HARRY

What did he do, that bishop of Birmingham?

HERBERT

We had the Purity League down on us when you recited that at the Bradford Alhambra.

HARRY

Why am I in bed?

HERBERT

You'll be right as rain soon enough. We all will.

HARRY

I'm so tired, Herbie. I've not felt like this since..

HERBERT

Try not to think about it. Have a drink of water.

HARRY

At Wipers, Herbert, you sometimes had your water in a petrol can. Do you remember me telling you about Billy McVeigh? Sapper in the Royal Engineers. He could tell what kind of petrol had been in the can just from drinking the water.

HERBERT

Harry, you know what's coming, don't you?

HARRY

Ludo put me in the machine again. For talking about that blue box. Gave me the full whack. That's how they've been doing it Harry. To stop us remembering.

HERBERT

Never fear, Harry. The mist is clearing. And then it'll be you and me together. Over the top. Like it should have been in France.

SCENE 17: INT. THE ATTIC

ACE [AS BUNTY]

In Herefordshire, Hertfordshire and Hampshire Hurricanes Hardly Ever Happen.

HEX

Oh what's the use? He recognised us, didn't he? He knew who we were.

ACE

No way. When the Professor's onto something, his nostrils flare and his eyebrows knit. Never happened last night.

HEX

I hate this. Lying to him. Manipulating him.

ACE

Yeah? Well he's done it enough to us, hasn't he? Putting us through the mangler. Setting us up.

HEX

He just seems like a lost old guy. Like the sort who used to wander into A&E with their stuff in placky bags.

ACE

Don't start feeling sorry for him, Hex. It doesn't help.

HEX

I just don't like it, that's all. It's nasty.

ACE

It's necessary.

HEX

You're enjoying this, aren't you?

(FX: THE ROBOT WHIRRS AND STUTTERS.)

HEX

What does the robot want?

ACE

They're outside.

HEX

Who?

ACE

The Doctor and Queenie. And Lola. And Mrs Kniddel. Look on his little screen.

HEX

What are they doing?

ACE

About half a mile an hour.

SCENE 18: EXT. THE MOUNTAIN

(FX: THE DOCTOR, QUEENIE, LOLA AND MRS KNIDDEL ARE HUFFING AND PUFFING THROUGH THE SNOW.)

LOLA

Hup! Hup! Hup! That's right, let me see those knees!

DOCTOR

Miss Luna!

LOLA

How do you find the pace, Mrs Glasscock?

QUEENIE

Madam, I have bicycled the London to Brighton with only a brief pause in Croydon for macaroons and sarsaparilla.

LOLA

Bravo, Mrs Glasscock! Mrs Kniddel? Wunderbar! Doctor!

DOCTOR

Eh?

LOLA

Keeping up?

DOCTOR

Just about. In fact, I've an idea.

(FX: THE DOCTOR BREAKS AWAY FROM THE GROUP.)

LOLA

Doctor, where are you going?

DOCTOR

Care to run with me for a bit, Queenie?

QUEENIE

Why not? (CALLING TO LOLA) The town is this way, I suppose?

LOLA

(OFF) That's right. But it's a dull little place. Boring, you know.

DOCTOR

I could cope with a little boredom. What I can't cope with is another electric shock. Come on, Queenie.

(THEY JOG TOGETHER)

QUEENIE

Right behind you, Doctor. Don't see the point in running if you're not going anywhere.

DOCTOR

Running away from something, I can understand that. Do it all the time. Running towards something, that has its appeals, too. But running round in circles?

QUEENIE

Mind you, sometimes the last thing you want is to reach the end. The end can be a dangerous place to be.

DOCTOR

I feel like a rat in a maze, Queenie. Every time I come within sniffing distance of a bit of cheese, someone clobbers me.

QUEENIE

Or electrifies you.

DOCTOR

Or whacks a shot of morphine into my bloodstream. Do people really come here to recuperate? This isn't happening to you, too, is it Queenie?

QUEENIE

No. Only you. Perhaps you deserve it, Doctor. Men are such beasts.

DOCTOR

Or perhaps someone is protecting you. Perhaps you have the get out of jail free card. Or won second prize in a beauty contest.

QUEENIE

What do you mean?

DOCTOR

Maybe I'm not a rat. Maybe I'm a dog. Or a top hat.

QUEENIE

Or a cuckoo clock? Oodles of those round here.

DOCTOR

Games, Queenie, games. Thing is, I'm usually very good at them.

QUEENIE

Not as good as my old dad, I'd wager.

DOCTOR

Swapnil?

QUEENIE

He spent his youth in Rawalpindi. All he had was a chess set, two linen suits and his wits. He went from hill station to hill station, playing the memsahibs every day. He never went hungry. Never slept in a bed without a feather pillow.

DOCTOR

Maybe we're running in the wrong direction, then. Let's go and see him.

QUEENIE

Daddy, you mean?

DOCTOR

Yes. Come on, they've given us the shoes – let's put them to some use. (SLIPPING) Wooooaaaah! (TUMBLING) Queenie!

QUEENIE

Doctor! ...

SCENE 19: INT. THE ATTIC

QUEENIE

(FX: OVER ROBOT'S SCREEN) Doctor, are you alright-?

HEX

Oh, the Doctor's hit the deck.

ACE

Jogged too far, has he?

HEX

He slipped on something. A patch of ice, I suppose.

(FX: FURIOUS CLOCKWORK CHUNTERING.)

ACE

No, something else. Something that was here before we arrived.

HEX

Oh well, maybe a smack on the head will buy us a bit more time.

(FX: THE MACHINE CHUNTERS.)

HEX

Oh my God. Look at this.

ACE

He's going to get a bit more than a smack on the head, then. Oh well. They've got their running shoes on, haven't they?

SCENE 20: EXT. THE MOUNTAIN

QUEENIE

Doctor! Let me help you up.

(FX: SHE DOES SO.)

DOCTOR

What was it this time?

QUEENIE

No wonder you slipped.

DOCTOR

What is it?

QUEENIE

A square cut into the ground. Like glass. With writing on it.

DOCTOR

(READING) 'You cause... something... miss.' Must be a message for you. I'm not a Miss.

QUEENIE

Neither am I, Doctor. Let's find out what the missing word is.

(FX: SHE RUBS AWAY AT THE LETTERS. A DISTANT RUMBLE BUILDS UNTIL IT BECOMES A THUNDEROUS ROAR.)

QUEENIE

Oh. (READING) 'You cause an avalanche, miss.'

DOCTOR

Oh dear. They're wrong about your marital status, but...

(FX: THE ROAR OF THE AVALANCHE.)

QUEENIE

Do you think we can outrun it?

DOCTOR

We'll have to try. Come on!

(FX: THEY BEGIN TO RUN; THE AVALANCHE RUMBLES AND ROARS.)

SCENE 21: EXT. ANOTHER PART OF THE MOUNTAIN

(FX: DISTANT AVALANCHE RUMBLE)

LOLA

Have you seen many avalanches at Hahlbruck, Mrs Kniddel?
(PAUSE) It's just that I've never seen one do that before.
Move like that. It's like a great gross serpent. A tentacle.
Unusual, jah? (PAUSE) As is the fact that it's only following
the Doctor. Perhaps this is how it all ends, Mrs Kniddel.
Perhaps this is how we all get back home.

SCENE 22: EXT. THE MOUNTAIN

(FX: AVALANCHE CLOSING IN; QUEENIE AND THE DOCTOR RUNNING FOR THEIR LIVES.)

QUEENIE

If the girls at the velodrome could see me now! Tally-ho!

DOCTOR

Queenie, this avalanche could kill us both! Stop enjoying yourself!

QUEENIE

Sorry, Doctor! You're quite right! Do we stand a chance, do you think?

DOCTOR

I think you do.

QUEENIE

What do you mean?

DOCTOR

That's not an ordinary avalanche. Watch what happens when I move away from you.

(FX: HE CHANGES DIRECTION. THE AVALANCHE SOUND CHANGES TOO.)

QUEENIE

Heavens! It's following you, Doctor!

DOCTOR

You cause an avalanche. Miss a turn. I landed on that square. I'm being penalised.

QUEENIE

Oh I see! Like snakes and ladders. So what you need is a change of luck. Another throw. Or – (SUDDENLY VERY EXCITED) – another square to land on!

DOCTOR

Yes. So I'd just run in the opposite direction if I were you.

QUEENIE

No, look, there – another square to land on! By that ridge!

DOCTOR

Queenie, you're brilliant!

(FX: THEY RUN TOWARDS IT AND STOP. AVALANCHE THUNDERS CLOSER.)

QUEENIE

Oh, it's blank!

DOCTOR

No, the letters are just iced over. (GETS OUT SONIC SCREWDRIVER.) Maybe I can melt it with this. (FX: SONIC SCREWDRIVER.)

QUEENIE

Hurry up!

DOCTOR

No, Queenie, you hurry up. Get out of here, now. Go on, get out!

QUEENIE

Doctor!

DOCTOR

Run! Just run!

(FX: SHE RUNS. THE DOCTOR WORKS WITH THE SCREWDRIVER. THE AVALANCHE BUILDS TO A CRESCENDO. SCREWDRIVER SWITCHED OFF.)

DOCTOR

Now, let's see what this is. Oh, now that's just ridiculous! How can anybody possibly do that?

(FX: THE AVALANCHE ARRIVES AND SWALLOWS HIM)

DOCTOR

Aaaaaarrrrrghhh!

SCENE 23: INT. THE ATTIC

(FX: AVALANCHE RUMBLES OVER ROBOT'S SCREEN)

HEX

Ace! He's gone. He's gone under. What are we going to do now?

ACE

I wouldn't worry too much, Hex.

HEX

What – now he's dead all our troubles are over?

ACE

Look at the place where he slipped. It's on the robot's screen. You can read what it says.

HEX

(READING) 'You cause an avalanche. Miss a turn.'

ACE

Doesn't sound very terminal, does it?

HEX

So where's he gone? Which channel is it?

ACE

Twiddle his knobs.

(FX: CHANGING CHANNELS ON THE ROBOT'S CHEST TV. LIVE RELAY FROM THE MOUNTAIN.)

QUEENIE

(FROM TV SPEAKER) Doctor! Doctor are you alright?

ACE

There's Queenie. Nothing wrong with her.

(FX: CLICK TO A NEW CHANNEL. RELAY FROM DOCTOR. ROAR OF THE AVALANCHE.)

DOCTOR

(FROM SPEAKER) Whoooah!

ACE

Blimey.

HEX

You've been with the Doctor for a while. Ever seen him do that before?

ACE

Never had him down as a surfer, no.

HEX

But where's it carrying him?

ACE

At a guess – through the ballroom window.

SCENE 24: INT. BALLROOM

(FX: THE ROAR OF THE AVALANCHE. SMASHING GLASS AND SPLINTERING WOOD. THE DOCTOR, SURFING ON THE DETACHED BOARD-GAME SQUARE, IS PROPELLED THROUGH THE FRENCH WINDOWS ON A WAVE OF SNOW. HE YELLS AS HE SAILS THROUGH THE AIR AND LANDS ON A CHAISE LONGUE, WHICH COLLAPSES UNDERNEATH HIM.)

SWAPNIL
Hello again, Doctor.

DOCTOR
(GROGGY) Did you see what just happened?

SWAPNIL
Harry, Herbert, help the man to his feet. Brush the snow from his coat.(FX: HARRY AND HERBERT LIFT THE DOCTOR UP AND BRUSH HIM DOWN.) And the broken glass, yes. What a mess.

HARRY
You must be a professional, Doctor! Stunt like that.

DOCTOR
Is my head still attached to my neck?

HERBERT
Herbert and I once worked out a trick whereby we were catapulted through some French windows on to a chaise longue. But it always went wrong during the last move. Didn't it, Harry?

HARRY
We should have put the chaise on castors, Herbie.

DOCTOR
I unscrewed the ground beneath my feet. Only it wasn't the ground. It was a wooden board.

SWAPNIL
This wooden board. Sledging, would you call that?

(FX: SWAPNIL PICKS UP THE WOODEN BOARD)

DOCTOR
Snowboarding, I'd say.

HARRY
There's writing on it.

HERBERT
(READING) 'You ride down the mountain on a wave of snow. Move on two spaces.'

DOCTOR

So where have I landed, exactly?

HARRY

This is the ballroom, Doctor. Well, it used to be. Until Swapnil requisitioned it.

DOCTOR

And redecorated it?

SWAPNIL

Yes, Doctor. All my own work. What do you think?

DOCTOR

It's very ... modern.

HERBERT

You've turned the room into a gigantic chessboard.

SWAPNIL

Not much dancing goes on here anymore.

DOCTOR

Who's your opponent, Swapnil. Who do you play against?

SWAPNIL

Myself. The others here, they're not chess people. They like gin rummy. And checkers.

HARRY

What's wrong with gin rummy?

DOCTOR

What happened to the floorboards?

SWAPNIL

Burnt them. Some of them, anyway. It gets cold up here. And I had to make the pattern stand out.

DOCTOR

Why are the black squares metal? Why not just paint the wood?

SWAPNIL

So I can play in the dark after lights out. You can feel the metal under your feet. The cold ones are black, the warm ones are white. I take it you've recovered now, Doctor, after your accident?

DOCTOR

Which one? I'm having them hourly.

SWAPNIL

Avalanche. French windows.

DOCTOR

I pick myself up, brush myself down, and start all over again. How did you make the pieces, Swapnil? They're hefty things.

SWAPNIL

Ah, there I did have help. I carved them all myself – but Mrs Kniddel dragged the logs up the side of the mountain.

DOCTOR

Mate in two moves, I see.

SWAPNIL

Poppycock.

DOCTOR

Yes. Look. You don't need to be Capablanca to work it out.

HARRY

Losing your touch, Swapnil?

SWAPNIL

Never.

DOCTOR

Yes, look, I'll show you. Let's bring this bishop down here. (FX: LIFTS PIECE AND PLONKS IT DOWN.) Oh, they're lighter than they look.

SWAPNIL

To which I must respond by protecting my queen.

DOCTOR

To which the only logical reply is bishop takes pawn. Checkmate.

(FX: HE MOVES THE PIECE. LOUD CRACKLE OF ELECTRICITY. DOCTOR FALLS TO THE FLOOR.)

HARRY

You've nobbled him, Swapnil.

HERBERT

What did you do?

SWAPNIL

I didn't do anything.

(FX: FURIOUS SCUFFLING BEHIND THE WALL. THE DUMMY IS MOVING LOUDLY THROUGH THE WALLSPACE.)

HARRY

There's that sound again. Like in the trenches. Scratting about under the duckboards.

HERBERT

Vermin, is it?

SWAPNIL

Sounds to me as if it's escaped from its trap.

HARRY

Right. That settles it.

HERBERT

Settles what, Harry?

HARRY

I'm off to my room.

HERBERT

What for?

HARRY

To get my gun, old fellow.

SCENE 25: INT. HALLWAY

(FX: UNCERTAIN FOOTSTEPS. AN OCCASIONAL TABLE CRASHES DOWN.)

LUDO
Damn!

(FX: SEVERAL MORE FOOTSTEPS. A FRUIT BOWL AND A BOX OF DRAUGHTS ARE TOPPLED.)

LUDO
Blast!

(FX: THE FRONT DOOR OPENS. HURRIED FOOTSTEPS ACROSS THE HALL.)

QUEENIE
(DISTRESSED) Doctor Comfort, I need your help.

LUDO
Eh?

QUEENIE
Er... why do you have a scarf tied over your eyes?

LUDO
They said it couldn't be done. And they were right. You can't play blind man's buff on your own. (FX: SCARF UNTIED) Still, it was an interesting experiment. That's better. Hello, Mrs Glasscock.

QUEENIE
I need your help. The Doctor – he's been thrown down the mountain by an avalanche. He went right through a pair of French windows.

LUDO
Oh, so that's the noise was.

SWAPNIL
(ENTERING) ... never you fear, it's all been seen to, my petal. The Doctor is quite alright. Just having a little lie down in the director's study.

QUEENIE
Then I'd better go and see him.

SWAPNIL
He's fast asleep.

LUDO
(EXITING) Don't worry. I'll go and look in on him. And if I've any concerns, I'll inform you immediately.

SWAPNIL

He's a good man, Queenie.

QUEENIE

He's a lunatic, Daddy. When I came in here he was playing blind man's buff on his own...

SWAPNIL

Why are there apples all over the floor?

QUEENIE

Daddy, why don't we leave this dreadful place? If we go back to the cable car maybe we can return to Davos. Book in somewhere there.

SWAPNIL

No, my love. Can't be done.

QUEENIE

But what's happening here, daddy?

SWAPNIL

I hate to say this – because my father used to say it to me – but there are some questions that are better left unasked, my little fruit bat.

(FX: A BANGING AND A SCUFFLING BEHIND THE WALL. THE DUMMY IS ON ITS WAY AGAIN, LOOKING FOR A WAY OUT.)

QUEENIE

What in heaven's name is that, Daddy?

SWAPNIL

And that's one of them.

(FX: BANG FROM BEHIND THE WALL.)

QUEENIE

One of what?

SWAPNIL

One of those questions.

(FX: BANG BANG BANG FROM BEHIND THE WALL. AND A KNOCK KNOCK KNOCK ON THE FRONT DOOR.)

SWAPNIL

Great Scott! There's two of them!

QUEENIE

That's the front door, Daddy. I'd best get it –

(FX: QUEENIE OPENS THE FRONT DOOR.)

QUEENIE

Oh. It's you. What do you want?

LOLA

Fun, meine lieblich...

(CONTINUES INTO:)

SCENE 26: INT. ATTIC

LOLA

(FX: OVER ROBOT'S SCREEN) ... Isn't that what every girl wants?

ACE

He's behind the wall in the hallway.

HEX

But what's he trying to do?

ACE

Find a way out.

HEX

Well at least we know he can't just kick through the plaster.

ACE

But he's bound to show himself soon. And when he does – when the Doctor clocks him – and if the others see him, too...

HEX

It's all going to go mental.

ACE

More mental.

HEX

Okay, so let's cut off some of his escape routes. The cable car.

ACE

I'll send the robot out to disable it.

HEX

Ace – is this what it's like being the Doctor?

ACE

What do you mean?

HEX

Being the one who knows what's going on, but can't say what it is. Being the one with the masterplan – and not knowing whether it's going to work out, or send the universe down the plughole..

ACE

Maybe it is. How do you like it?

HEX

It's doing my head in.

SCENE 27: INT. GAMES ROOM

(FX: DOOR OPENS AND SWAPNIL, LUDO, QUEENIE AND MRS KNIDDEL ENTER.)

LOLA

What about a game of happy families? The cards are all here. Something to take our minds off it all. Mrs Kniddel, set them up! Let's sit down, shall we?

(FX: MRS KNIDDEL DEALS THE CARDS. SCRAPE OF CHAIRS AT THE CARD TABLE.)

SWAPNIL

I think it's too late for that, Miss Luna.

(FX: A SCRAPING SOUND FROM BEHIND THE WALL. THE DUMMY IS ATTEMPTING TO SCRATCH ITS WAY THROUGH THE PLASTER.)

LOLA

Nonsense.

QUEENIE

It's following us from room to room.

SWAPNIL

He. It's a him.

LOLA

Come, let's play... (FX: FLICK OF CARDS) Mrs Kniddel, do you have Master Tape the Tailor's Son?

QUEENIE

You know him, don't you?

SWAPNIL

I used to know him. But the electric shocks, you know. They cured me of all that.

QUEENIE

Did I ever know him, daddy?

SWAPNIL

No. I kept you out of it.

(FX: SCUFFLE.)

QUEENIE

He's moved again. He's behind the wainscot. By the door to the balcony...

SWAPNIL

He is looking for a weak spot in the plasterwork.

QUEENIE

Who put him there?

SWAPNIL

I did. And Ludo. And you, too Lola.

LOLA

Swapnil...

SWAPNIL

And all the others. We brought him here. To Hahlbruck. A safe, cold, lonely place.

LOLA

Swapnil, you must not remember.

QUEENIE

But who is he?

SWAPNIL

I can't remember.

QUEENIE

Is it Dr Black? Is that who it is? Dr Black bricked up behind the wall. Not dead. Just hidden away.

SWAPNIL

I mustn't remember. Otherwise it's checkmate. So no more questions, Queenie. I've said too much.

HERBERT

(ENTERING) Yes I think you have.

HARRY

(ENTERING) What are you talking about, you two?

SWAPNIL

Harry...

HARRY

I said what are you talking about?

HERBERT

I'd answer the question if I were you.

LOLA

Is that gun loaded, Harry?

QUEENIE

(FX: KNOCKING ON WALL) Hello?

SWAPNIL

Queenie, don't.

QUEENIE

Hello, can you hear me? I'm fed up of all this. I want some answers. One knock for yes and two knocks for no.

SWAPNIL

Don't talk to him, Queenie.

QUEENIE

Do you mean us any harm?

(FX: KNOCK KNOCK)

HARRY

Stop that!

QUEENIE

Do you mean the Doctor any harm?

(FX: KNOCK KNOCK)

LOLA

He's replying to her!

HARRY

I'm warning you, Mrs Glasscock!

QUEENIE

Are you trying to get out?

(FX: KNOCK)

HERBERT

My brother is pointing a gun in your direction, Queenie.

QUEENIE

Can you get out?

(FX: KNOCK)

SWAPNIL

Be quiet, Queenie.

LOLA

Stop her, Harry!

(FX: BANG! A BURST OF PLASTER.)

SCENE 28: INT. LUDO'S STUDY

(FX: THE DOCTOR STIRS ON A COUCH.)

DOCTOR
What was that?

LUDO
Harry, I think.

DOCTOR
Nice couch you've put me on. This is your consulting room, I take it?

LUDO
Correct.

DOCTOR
Oh. Tell me the worst, then. What are you? Jungian? Kleinian?

LUDO
Freudian, actually.

DOCTOR
I'm sure it's what Mother would have wanted.

LUDO
Mother was a patient of Charcot at the Salpetriere in Paris. She performed her hysteria for him twice a day. Rolled her eyes and shrugged herself out of her negligee. The students went wild for her. She was the Sarah Bernhardt of mental pathology.

DOCTOR
(YAWNS) Fascinating.

LUDO
May I remind you, Doctor, that I am sitting in the alienist's chair and you are the one in the recumbent posture.

DOCTOR
Oh, do you mean you're the one who's asking the questions?

LUDO
Look, Doctor, whatever you may think, I'm not your enemy. I'm trying to make things better.

DOCTOR
I'll believe that when I start to feel better.

LUDO
Do you remember how you came here?

DOCTOR

By cable car. With Mrs Queenie Glasscock. Recently married but more recently jilted. By a man from the Herne Hill velodrome. And he seemed so nice. I hope you're writing all of this down.

(FX: A DRY SCUFFLE. THE DUMMY IS SCRABBLING ITS WAY TOWARDS A POSSIBLE EXIT.)

DOCTOR

What was that?

LUDO

What's your first memory of your parents?

DOCTOR

Perhaps we should deal with my friends, first.

(FX: SCUFFLE)

DOCTOR

What is that noise?

LUDO

Your friends?

DOCTOR

Ace. And the other one. Scouse lad. We were talking to them both last night. Only they were behaving rather strangely. Like everybody else here. And that's because you're all part of a conspiracy.

LUDO

Really, Doctor, this is textbook paranoia. You'll be telling me next that people are staring at you on trams.

DOCTOR

I didn't come to Switzerland for my health, Doctor Comfort. I was lured here, wasn't I? I've put my foot in some sort of trap, and you're keeping me inside it with electric shocks and morphine. But it's stopped working. I'm learning to resist. I think I know who I am. Did you mother love you, Ludo?

LUDO

She wanted to, Doctor. She wanted to.

(FX: THE NOISE IS CLOSER — THE DUMMY HAS SQUEEZED ITS WAY FROM THE WALLSPACE INTO A BUILT-IN CUPBOARD. A CHINK OF BOTTLES.)

DOCTOR

Do you think, Doctor Comfort, that there might be a rodent in your medicine cabinet?

LUDO

Rats love Switzerland. All the cheese, you know.

DOCTOR

And you lay poison for them, do you?

LUDO

Yes we do.

DOCTOR

But they're clever little creatures, rats. They learn to ignore the bait. They learn that behind the wainscot, there's no such thing as a free lunch. They learn to bite back.

DUMMY

(FX: IN CABINET) (SNIGGERS)

DOCTOR

Who's in the cabinet, Ludo?

LUDO

Nobody.

DOCTOR

It's not your mother, is it?

LUDO

No.

DOCTOR

Who, then? A patient?

LUDO

I don't know. I've heard the noise from time to time. I've never dared to look.

DOCTOR

Why?

LUDO

Doctor, the more you discover, the more you put us all in danger.

DUMMY

(FX: IN CABINET) (SNIGGERS AGAIN)

DOCTOR

Ludo, in the past fifteen hours or so I've been caught up in an avalanche. I've been drugged. I've received two electric shocks of considerable ferocity. I want to know why. I'm going to open the cupboard.

(FX: DOCTOR GETS UP. LUDO INTERCEPTS HIM.)

LUDO

Please, Doctor...!

DOCTOR

Get your hands off me, Ludo.

(FX: DOCTOR STRUGGLES WITH LUDO. BREAKS FREE.)

LUDO

Don't do it!

(FX: YANKS OPEN THE DOORS.)

DOCTOR

Well, that isn't what I expected.

LUDO

No.

DOCTOR

Did you know this was here?

LUDO

No.

DOCTOR

You're not a friend of this little wooden man?

LUDO

No.

DOCTOR

You don't do a ventriloquist act as your party piece?

LUDO

No.

DOCTOR

Then why is he here?

LUDO

And who is he?

DOCTOR

Ludo - his name - it's just come into my head. Like someone lifting a curtain.

LUDO

His mouth, Doctor. He's going to speak.

DOCTOR

Hello. Are you who I think you are? Are you the Toymaker? The Celestial Toymaker?

DUMMY

(FX: DISTORTED VERSION OF LUDO'S VOICE. CLACKING JAW)

Gockleageer... Doc-tor!

END OF PART TWO

PART THREE

(SCENE CONTINUES:)

SCENE 29: INT. LUDO'S STUDY

LUDO and DOCTOR
Did you do that?

LUDO and DOCTOR
No.

DOCTOR
Certainly not.

LUDO
It was him. It. That little man.

DOCTOR
How can you be the Celestial Toymaker? You're just wood and papier mache. (SILENCE) Lost your tongue, have you?

LUDO
I've heard the name before. In a novel, perhaps? The Celestial Toymaker. Who is he? A sort of Fu Manchu?

DOCTOR
He's from the Old Times. A spirit of mischief from the infancy of the universe.

LUDO
I take it you're recovering from your aphasic episode, then?

DOCTOR
I know who I am. I know who he is. I know who the people in the attic are. But who are you, Ludo? Who are you? And what are we all doing here?

LUDO
Before you blew up the machine, Doctor, I used to self-administer a little dose of electricity. Just before I went to bed each night. It cleared my head, that little dose of electricity. Allowed me to get a good night's sleep. I didn't get my medicine last night. By the end of today, I may be able to answer your question.

DOCTOR
Ludo, there's something else you should know about the Toymaker.

LUDO
What?

DOCTOR
He likes games.

LUDO
So he's a jolly sort of chap then, is he?

DOCTOR
If he wins.

LUDO
It's the same with all children, Doctor.

DOCTOR
Children tend not to kill their opponents if they beat them at snakes and ladders.

LUDO
Did it sound familiar to you, Doctor? The voice?

DOCTOR
Why do you ask, Ludo?

LUDO
For a moment I wondered if –

QUEENIE
(DISTANTLY) Aaaaaaargh!

DOCTOR
Queenie!

SCENE 30: INT. GAMES ROOM

(FX: A CARD GAME IN PROGRESS.)

LOLA

(FX: A WHISTLE OF COMMISERATION THROUGH HER PNEUMOTHORACIC TUBE) Ah, bad luck, Mrs Kniddel!

HERBERT

Miss Luna, do you have Master Bun the Baker's Son?

LOLA

I am pleased to say, that he is not among my Buns. Harry – do you have Mrs Dose, the Doctor's Wife?

HARRY

I do, sweetheart. And I must yield her.

LOLA

Feeling better, Harry? Now you've let off a bit of steam?

HARRY

I've a game to concentrate on, haven't I?

(FX: FLICK OF CARDS)

HERBERT

I wonder if she's alright? Mrs Glasscock, I mean.

HARRY

Don't think I went too far, do you?

HERBERT

What do you think, Swapnil? You stood by and watch it happen.

SWAPNIL

Yes, well, I had my reasons. I lost control for a moment. And I said too much. And she asked too much. She would have endangered us all if someone hadn't stopped her.

LOLA

Herbert – do you have the Doctor himself? Herr Dose?

HERBERT

Not me, Miss Luna.

SWAPNIL

I'm simply happy that she's out of the game...

(FX: DOCTOR THROWS OPEN THE DOOR. HARRY AND HERBERT JUMP TO THEIR FEET.)

DOCTOR
Where is she?

SWAPNIL
For the moment, at least.

DOCTOR
(MARCHING FORWARD) Where is she?!

LOLA
Fell out of the window, darling. Gazing at the moonlight on the snow. And out she tumbled. Over the balustrade. What is the word?

HERBERT
Defenestrated!

LOLA
Defenestrated. Danke!

DOCTOR
Swapnil, what's going on?

SWAPNIL
I'm just trying to keep out of it all, really, old chum. And to keep Queenie out of it, too.

DOCTOR
Let me pass, gentlemen. I need to get to that balcony.

LOLA
Harry. Herbert. Stand aside. Let's get back to our game.

DOCTOR
Thank-you.

(FX: HE THROWS OPEN THE WINDOW)

DOCTOR
Queenie! Queenie! Can you hear me?

QUEENIE
(FROM DOWN BELOW) Doctor!

DOCTOR
Queenie, are you alright?

QUEENIE
(FROM DOWN BELOW) I'm not dead, if that's what you mean, Doctor. Wonderful things, snowdrifts.

DOCTOR
Stay put. I'm coming to get you.

QUEENIE
(FROM DOWN BELOW) Right-ho.

SWAPNIL
Is the dear girl unhurt?

DOCTOR
No thanks to you, Swapnil.

SWAPNIL
You must think me an irresponsible parent, Doctor.

DOCTOR
Discuss it with your analyst, Swapnil, not me.

(FX: HE STORMS OUT OF THE ROOM.)

LOLA
Mrs Kniddel – you have Mr Dose the Doctor! Put him on the table. Where we can see him.

SCENE 31: INT. THE ATTIC

(FX: TAP AT ATTIC DOOR)

LUDO

(MUFFLED BY THE DOOR) Will you let me in, please?

(FX: ELECTRIC BEEP OF ATTIC DOOR; WHOOSH OF DOOR OPENING.)

ACE

Evening, Ludo.

LUDO

The gloves are off. Someone's pushed Queenie out of the window.

ACE

You were right, Hex. Things are starting to go mental.

HEX

We're gonna have a murder before tea.

LUDO

I fear you're right. It's the Doctor's influence. He knows about someone named the Toymaker.

ACE

Oh yeah?

LUDO

He's the one behind all this, isn't he? Isn't he? The Celestial Toymaker.

ACE

Well...

LUDO

He's like a puzzle in my head that's slowly being solved. Like a crossword being filled in.

HEX

Just don't think about it, Ludo.

ACE

Does the Doctor know about us? Does he know who we are?

LUDO

So he says.

ACE

Okay. And where is this dummy now?

LUDO

In my consulting room.

HEX

Let's have a dekko. (FX: HEX SWITCHES ON THE ROBOT'S SCANNER.)

(BEAT)

LUDO

It's vanished!

ACE

Must have gone for a walk.

LUDO

It could be anywhere in the clinic. Watching us.

HEX

Ludo!

ACE

Come on, guys, we need an idea here. Something to distract the patients.

LUDO

How about — a grand talent competition? Singing. Dancing. Dramatic recitation. You know the kind of thing.

HEX

Juggling. I know someone who likes juggling.

LUDO

Juggling, why not? Participation compulsory. Cigars and muffins gratis.

ACE

It might give us a bit more time.

HEX

We'd need an MC.

LUDO

Eh?

HEX

A master of ceremonies.

LUDO

A chair. Yes, of course. Well, that's easy. You. And her.

ACE

That's a terrible idea.

HEX

No, he's right. We've been hiding up here. Avoiding awkward questions. Just think how freaked out everyone would be if Bunty and Bobo rose from their sickbeds and came down from the attic and ...

ACE

Did cabaret?

HEX

Yeah, exactly. They wouldn't know what to do.

LUDO

We require uproar. Singing and dancing. Noise. Anything that will stop them – stop us – from thinking straight.

HEX

And stop anyone getting too close a look at that ventriloquist's doll.

ACE

Right. Okay. So you go and tell everyone the good news. And me and my friend here...

HEX

What?

ACE

We're going after that dummy. With an axe.

SCENE 32: EXT. OUTSIDE THE CLINIC

QUEENIE
(DISTANT) Over here, Doctor.

DOCTOR
It's dark, isn't it?

QUEENIE
Getting darker.

DOCTOR
I can't quite...

QUEENIE
You see the heap of snow on the ground next to the rockery?

DOCTOR
Yes.

QUEENIE
That's me. I went in feet first. I'm up to my neck.

(FX: THE DOCTOR LOLLOPS THROUGH THE SNOWDRIFT.)

DOCTOR
So you are. May I [pull you out?]

QUEENIE
Please do.

(FX: THE DOCTOR HAULS QUEENIE UP. LOTS OF HUFFING AND PUFFING.)

DOCTOR
Anything broken, Queenie?

QUEENIE
Only my sherry schooner. I was having a nice sweet one when someone gave me the old heave-ho.

DOCTOR
Who did?

QUEENIE
I'm not sure. Listen here, Doctor – Harry was taking potshots at the plaster with his old service revolver.

DOCTOR
Why?

QUEENIE
Trying to hit the thing behind the wall.

DOCTOR

Did they get it?

QUEENIE

No. Harry ran out of bullets and it all seemed to be on the point of calming down so I decided to have a drink. To steady my nerves, do you see? And as I fell I felt the oddest sensation.

DOCTOR

Yes?

QUEENIE

Before I hit the ground, I could have sworn I'd just bounced off a large sheet of canvas. Is that important?

DOCTOR

I'm not sure. Do you think you could face going back up there, Queenie? Back to the clinic? To the games room?

QUEENIE

To the place where someone tried to kill me, you mean?

DOCTOR

Yes. It's just that I have some friends up in the attic. They're called Ace and Hex. And they owe me an apology.

SCENE 33: INT. HALLWAY

(FX: THE DINNER GONG IS BASHED VIGOROUSLY)

LUDO

Come on, come on! Put down your poker chips and your cribbage boards! Everybody!

(FX: THE PATIENTS ARRIVE.)

SWAPNIL

(ENTERING) What's this hullabaloo, old boy? Some of us are here for are our nerves, you know.

(FX: MORE GONG BASHING.)

LOLA

Mein gott! It's like last orders at the Blue Angel... Mrs Kniddel, don't distress yourself.

HARRY

What's got into you, mate?

LUDO

Now listen to me!

HERBERT

He's supposed to be the sane one, isn't he?

LUDO

(EXCITED) Can anyone here do the sand-dance? Or whistle the Flight of the Bumblebee? Come on, who's for a bit of fun?

HARRY

Well...

LUDO

There's a treat for us all tonight. A grand talent competition. In the ballroom. You can do anything you fancy – as long as it has star quality.

SWAPNIL

What's it for, Ludo?

LUDO

Entertainment. And the therapeutic benefit will be enormous!

HARRY

Oh yeah?

LUDO

Everyone gets a muffin, too.

SWAPNIL
A muffin?

LUDO
Or a cigar.

(FX: FRONT DOOR OPENS; A FLURRY OF SNOW.)

DOCTOR
(ENTERING) Hello everyone.

SWAPNIL
Queenie!

QUEENIE
Please don't inquire after my health, daddy. It doesn't become you. Not in the light of your recent behaviour.

SWAPNIL
Fair enough, Queenie.

QUEENIE
What would mother say, if she were here?

SWAPNIL
I don't know, Queenie.

QUEENIE
I think I do.

DOCTOR
(CHANGING THE SUBJECT) Have we missed something? You look like you're about to take a vote.

HARRY
We all have to do a turn. Tonight. In the ballroom.

LUDO
It's a talent competition.

HARRY
A concert party.

DOCTOR
In these circumstances? With something nasty in the wainscot and patients running around with guns?

LUDO
That's just the point. It'll be calming. It'll be restorative.

SWAPNIL

What do you do, Doctor? What's your speciality?

DOCTOR

Escapology.

HERBERT

Good lord. This is going to be embarrassing.

LOLA

No, this is just what I've been waiting for! A chance to shake the dust off my vocal chords. Ach, Ludo, I could kiss you all over!

LUDO

It's not that sort of show, Miss Luna...

SCENE 34: INT. BALLROOM.

HEX

Good to be out of that attic. Seems like years, doesn't it?

ACE

Four weeks, Hex. Get a grip.

HEX

Hear anything?

(PAUSE)

ACE

No. Not behind the walls, anyway.

HEX

Maybe you should put the axe somewhere out of sight. In the piano. It might be putting him off.

ACE

Suppose. (FX: ACE PUTS THE AXE INSIDE THE PIANO AND CLOSSES THE LID)

HEX

Very nice.

ACE

I'm surprised Swapnil kept the piano. He got rid of everything else.

HEX

He should be on DIY SOS. He's wasted here.

ACE

Pull up a rook.

(FX: A GIANT CHESSPIECE SCRAPES ON THE FLOOR)

HEX

Do you think he was as crazy as this before he came here?

ACE

If you're a little bit bananas and you want to be a total fruit loop, Hahlbruck's the place to come. Hang on. Here he is.

(FX: DOOR OPENS. SWAPNIL ENTERS.)

SWAPNIL

Well!

ACE (BUNTY VOICE)
Hello Swapnil.

SWAPNIL
In all my puff!

HEX (BOBO VOICE)
We were just taking a look at your chessboard, old boy. Hope you don't mind.

SWAPNIL
Bunty and Bobo Stetterton! But I don't have anything in! Not a solitary Planter's peanut.

ACE (AS BUNTY)
We're not here for a drink, Swapnil. Old boy. We're here to ask you a jolly old favour.

SWAPNIL
Fire away my dear. Both barrels.

ACE (AS BUNTY)
This chessboard.

SWAPNIL
Built it with my own hands, Bunty.

ACE (AS BUNTY)
Whatever you say, Swapnil. Do you think you'd be able to up the voltage on the jolly old thing?

SWAPNIL
Well, I don't know.

ACE (AS BUNTY)
It'd really help, you see, because the Doctor smashed up the ECT equipment. And now, when anyone has a funny turn, there's nothing Ludo can do to...

HEX
Calm them down?

ACE
(AS HERSELF) Yeah. (AS BUNTY) Yes. Give them a bit of peace from all their troubles.

SWAPNIL
Well I could have a bop at it, Bunty old girl. But there's this competition to rehearse for. Ludo's very insistent, you know. The talent show.

ACE (AS BUNTY)

I'm sure he wouldn't mind you concentrating on this for a bit. It's what we all need.

SWAPNIL

Very well. I shall devote the next hour to electrical jiggery-pokery. But after that – well, Queenie and I need time to prepare. You can't be slack if you are aiming to perform the Indian Rope Trick.

ACE (AS BUNTY)

The Indian Rope Trick?

SWAPNIL

Yes, and a spot of fire-eating, too.

HEX (AS BOBO)

Who's doing that? Not Queenie!

SWAPNIL

Yes. Queenie. You can't have the Indian rope trick without fire-eating. That would be like Henley Regatta without the [muffins –]

(FX: KNOCK ON THE DOOR)

SWAPNIL

Enter.

(FX: THEY DO. IT'S QUEENIE. SHE IS CARRYING A LARGE CAN OF PETROL.)

SWAPNIL

There you are, my dear. Did you get it?

QUEENIE

Of course I did. (FX: SLOSHING CAN) A whole gallon of Mr Esso's best. But don't think I've forgiven you, daddy. If you go up in flames I'm not jumping on the pyre.

SWAPNIL

Of course not, my love. That's show business.

SCENE 35: INT. GAMES ROOM

DOCTOR

(ENTERING) Not playing anything, Harry? I think this is the first time I've been in the games room and found nothing in progress.

(FX: CRUMPLE OF PAPER)

HARRY

I fancied a read of my paper. Where've you been, Doctor?

DOCTOR

I've just been up to the attic, Harry. But it seems to be empty. You don't know anything about that, do you?

HARRY

Nothing, Doctor.

DOCTOR

You haven't seen a woman and a man in evening dress, pretending to be members of the upper ten thousand?

HARRY

No.

DOCTOR

I know them as Ace and Hex. But someone has convinced them that they're Bunty and Bobo Stetterton. And I think I know who.

HARRY

Oh, yes, I've seen them, Doctor. See them every day.

DOCTOR

Where?

HARRY

Here. In the Tatler. (READS) 'Mr and Mrs Bunty and Bobo Stetterton, setting out from Curzon Street to lunch with Lady Seafield, fresh from their triumph at the Cresta Run.' (STOPS READING) She's got lovely pearls, ain't she?

DOCTOR

(READING) 'Bunty Stetterton remarked that "everyone is getting married" – which when narrowed down meant two of her cousins – Lady Stella Howard and Lady Moira Twysden.'

HARRY

Stone me. I wonder what the poor people are doing?

DOCTOR

I wonder what Ace and Hex are doing?

HARRY

What do you mean?

DOCTOR

This isn't a picture of them.

HARRY

Do you mean – this lot in the magazine are impostors?

DOCTOR

No! I mean... (SPOTTING TARDIS DOODLE) What's this you've doodled in the margin?

HARRY

I'm not sure I should talk about that. Ludo wouldn't like it.

DOCTOR

Ludo isn't here.

HARRY

Yes, but.

DOCTOR

What is it? What is this thing? You've done this, haven't you?

HARRY

Yes.

DOCTOR

So what is it?

HARRY

I don't know. I see it, sometimes, when I don't try to see it. At the edge of my field of vision.

DOCTOR

It's made of wood.

HARRY

It's painted blue.

DOCTOR

Scotland Yard blue. What else?

HARRY

It has a yellow lamp on the top. And there's a sound that goes with it. A scraping sound.

DOCTOR

What's it called, Harry? It has a name, doesn't it?

HARRY
No!

DOCTOR
But what did he do with it?

HARRY
Who?

DOCTOR
The Toymaker. It must be the Toymaker. He must have stolen it.

HARRY
Stolen what?

DOCTOR
The TARDIS! It's where I live. It's my home. He stole it once before. Led me a merry dance. But that was in his world. And we're on Earth.

HARRY
It's funny you talking about a toymaker. I fancy I've met him on the halls.

DOCTOR
He's a hyperdimensional being. He has a whole sliver of reality to himself. He sometimes sneaks out of it to kidnap his players, but he can't survive for long beyond his domain. Those were the rules. Laid down in the childhood of the universe. So how could the Toymaker be in Switzerland?

HARRY
Maybe we'll find out at tonight's show.

DUMMY
(OFF, COUGHS. IT'S IN THE ROOM, NOT THE WAINSCOT)

DOCTOR
Listen! Did you hear that?

HARRY
Yes. I did.

DUMMY
(OFF, MAKES A QUIET THROAT-CLEARING NOISE)

DOCTOR
(SOTTO) He's in this room with us. Sitting in the armchair on the other side of the billiard table. He's been here all the time.

HARRY

(SOTTO) I mustn't look at him, Doctor. I mustn't...

DOCTOR

(SOTTO) Close your eyes, then. Stick your fingers in your ears, too, if that helps. (FX: RISES AND CROSSES THE ROOM) Good evening.

DUMMY

So comfortable, these chairs. Horsehair, are they? Now, who's for a round of hangman?

SCENE 36: INT. BALLROOM

(FX: FADE UP. A FLURRY OF ACTIVITY. HAMMERING. SCALES BEING HAMMERED OUT ON AN OLD PIANO.)

LOLA

How's it sounding, Mrs Kniddel? I know, I know. The cold must have got into the strings. It'll do.

(FX: HAMMERING STOPS)

HARRY

I think that'll hold.

LOLA

A good show is like a good shower. It can be pretty embarrassing without a curtain.

HERBERT

Everybody here yet?

QUEENIE

Harry and Herbert. Mrs Kniddel. Swapnil and Queenie. Ludo. Where are the guests of honour, Ludo?

LUDO

Waiting in the wings. All we need now is...

QUEENIE

Doctor! There you are.

(FX: THE DOCTOR ENTERS, DRAGGING A LARGE WOODEN BOX.)

HERBERT

Let me give you a hand with that, Doctor.

DOCTOR

Thank you, yes. Over there will do.

(FX: SCRAPING WOOD)

HERBERT

You'll be escaping from this box tonight, then?

DOCTOR

Wait and see, Herbert. Let's put it at the side of the stage.

(FX: BOX IS NOW IN ITS RIGHT PLACE)

QUEENIE

(SOTTO) I need a word with you, Doctor.

DOCTOR
(SOTTO) Let's sit together, then.

(FX: THEY FIND THEIR SEATS.)

LUDO
We're all here, so I think we can begin, then. Mrs Kniddel?

(FX: A ROUSING PIANO FANFARE.)

LUDO
Thank you Mrs Kniddel, thank you. It's time for me to introduce you to the golden couple who will act as our comperes for tonight. You've read about them in the press. It's the Honourable Mr and Mrs Bunty and Bobo Stetterton.

DOCTOR
At last!

(FX: PIANO FANFARE. APPLAUSE.)

ACE (AS BUNTY)
Thank you Ludo. It's great to be here, isn't it Bobo?

HEX (AS BOBO)
Indeed it is Bunty. Finally, down here among the good people of Hahlbruck.

DOCTOR
Cured, are you?

HEX (AS BOBO)
Completely.

DOCTOR
I doubt it, Hex. He's more powerful than you think. Once you're playing with him, he can get into your mind. Make you forget yourself.

HEX (AS BOBO)
We have a packed programme of entertainment for you tonight. I know I'm looking forward to it and I hope you are too.

DOCTOR
I'm looking forward to setting you free from whatever form of mind-control you're under - Bobo!

ACE (AS BUNTY)

(UNDER THE FOLLOWING EXCHANGE BETWEEN THE DOCTOR AND QUEENIE:)

Yes, what a bill we have. Entertainment of every form imaginable. So settle down, open your sandwiches or your bag of nuts, and put your hands together for the first act of the night.

QUEENIE

(SOTTO) Doctor?

DOCTOR

Yes?

QUEENIE

Lola's on first. When she does her turn I'm going to slip away.

DOCTOR

Slip away where?

QUEENIE

Outside. I'm going to try and find a safe route to the town.

DOCTOR

I wouldn't advise it. You saw what happened last time.

QUEENIE

Promise not to give me away?

DOCTOR

Well...

QUEENIE

I knew you wouldn't let me down. (FX: SHE KISSES HIM.)

HEX

Bertolt Brecht once drank champagne from her shoe. Boy, did he have a hangover in the morning! And what did she think of Bertolt, you're asking? She thought he was Weill. Which was rather embarrassing for Mrs Weill!

LUDO

(SOTTO) I wrote this, you know.

HERBERT

I can tell.

LUDO

They have it on cards.

HERBERT

Good.

HEX

She's two acts in one – the unforgettable voice – and the unforgettable whistle, achieved with the pneumothoracic tube implanted in her poor old tubercular chest. She's the toast of the Weimar cabaret! She is Miss Lola Luna!

ACE

And her accompanist, Mrs Elsa Kniddel!

(FX: MRS KNIDDEL PLAYS CHORDS UNDER THE FOLLOWING.)

LOLA

Ah, the game of love. The oldest one in existence. Older than your three-card-brag or your British bulldogs one-two-three. It all started with a serpent and an apple – and look at the fruit salad we're all in now. And still the game goes on.

(FX: MRS KNIDDEL STRIKES UP THE TUNE – THIS IS WEIMAR CABARET STYLE – SUITABLE FOR DIETRICH OR UTTE LEMPER...)

LOLA

I've known a few ladders.
I've known a few snakes.
I can separate the winners
From a pack of fakes.

But the card-sharps ain't so sharp now
Of that I have no doubt.
My lucky streak has left me now.
I'm all played out.

So throw the dice again, Johnny.
Spin the wheel of chance.
Try your luck again, Johnny,
In the game of romance.

I'm so lonely here my darling.
Can't you see it in my eyes?
Cut the cards again, darling.
Let me be the prize.

Throw the dice again Johnny
I can't lose every time.
Pull the bandit's arm, Johnny
Slip him another dime.

Just throw the dice again, Johnny,
Maybe you'll come through.
I'll have a losing hand baby,
Until I pick up you.

SCENE 37: INT. HALLWAY

(FX: THE SOUND OF LOLA'S SONG CHANGES AS WE FOLLOW QUEENIE FROM THE BALLROOM. QUEENIE RATTLES AT THE FRONT DOOR.)

QUEENIE

Come on, open, can't you?

ACE (AS BUNTY)

(ENTERING) Can I be of any help, Mrs Glasscock?

QUEENIE

Oh no thank you, I was just...

ACE (AS BUNTY)

Running out of the front door in the middle of Miss Luna's act?

QUEENIE

I need a little air, that's all.

ACE (AS BUNTY)

Do you know how cold it is out there?

QUEENIE

I wasn't planning on spending all night out there, Mrs Snetterton.

ACE (AS BUNTY)

Stetterton.

QUEENIE

Is it?

ACE (AS BUNTY)

I think you should return to the ballroom. You'll disappoint the other patients.

QUEENIE

I'm not a patient here. I'm a visitor. So if I want to go for a bobsleigh ride in the nude at three in the morning, there's nothing that you can do to stop me.

(FX: SHE FINALLY WRENCHES OPEN THE DOOR. WE HEAR THE WIND.)

QUEENIE

Night night.

(FX: THE DOOR SLAMS SHUT.)

SCENE 38: INT. GAMES ROOM

(FX: APPLAUSE AS LOLA FINISHES HER SONG.)

LOLA

Thank you, meine leiblings, thank you. Well, my luck has run out here. Time for me to leave you at the mercy of two expert players. And they, of course, are Mr Harry and Herbert Randall, the serio-comic funambulists!

(FX: APPLAUSE)

HARRY

Evening all. Cold up here, innit? I said it's cold up here init? It's got to them already, Herbert. The frostbite.

HERBERT

What's that you say?

HARRY

Frostbite.

HERBERT

Hmmm.

HARRY

What's that you're reading old chum?

HERBERT

It's a racy number, Harry. It's strong meat.

HARRY

What's it about?

HERBERT

Ooh, it's peppery.

HARRY

Who's in it?

HERBERT

Well, there's this girl, Harry.

HARRY

And what's she doing, this girl?

HERBERT

Nothing you could ask your woman-what-does to do.

HARRT

My char?

HERBERT

There, you look like you need a sit down.

(FX: THE SCRAPE OF A CHAIR; FLOURISH FROM THE PIANO.)

DOCTOR

Oh, they're very good, aren't they, Swapnil?

SWAPNIL

If you like this sort of low cockney humour.

HARRY

So is she a bad 'un, this girl?

HERBERT

Oh, she's a terror, she is. But he likes it. This boy in the story, he likes it.

HARRY

What kind of story is it?

HERBERT

It's a tale of love.

HARRY

And where does the story lie? Paris, I suppose?

HERBERT

No. On the moors, Harry, on the North Yorkshire moors.

HARRY

And what's it called?

HERBERT

Venus in Thirsk.

HARRY.

Venus in Thirsk?

HERBERT

In all her natural glory.

HARRY

Picturesque?

HERBERT

From up there you can see five counties.

HARRY

I wouldn't know where to look.

LOLA

What are they talking about?

SWAPNIL

I haven't the faintest notion.

LOLA

(CALLING OUT) I thought you boys were tumblers.

HARRY

We are, Miss.

HERBERT

He's half full.

HARRY

And he's half empty.

HERBERT

Give us a few chords, Miss Kniddell! Let's roll out the barrels.

(FX: MRS KNIDDEL PLAYS 'ROLL OUT THE BARREL'.)

HARRY

To you, Herbert!

(FX: GRINDING ROLL OF A BARREL.)

HERBERT

Hup-la!

(FX: HE LEAPS OVER THE BARREL.)

HERBERT

To me, Harry!

(FX: A BARREL ROLLS IN THE OPPOSITE DIRECTION.)

HARRY

Hupp-la!

(FX: HE JUMPS; THE PROCESS IS REPEATED.)

HERBERT

Hupp-laaaa!

SWAPNIL

I didn't know Harry could jump like that.

LOLA

Mein Gott. They are so agile.

(FX: THE JUMPING ENDS.)

LOLA
Bravo!

(FX: APPLAUSE.)

HEX (AS BOBO)
Extraordinary. Our next act is, as they say in the jolly old mill towns, flaming marvellous! May I present Mrs Queenie Glasscock – the female Prometheus!

(FX: MRS KNIDDEL BEGINS HER INTRO.)

SWAPNIL
Where is she?

HERBERT
What's happened to her?

DOCTOR
(FX: LEAPING TO THE STAGE) Never fear, everybody!

HEX (AS BOBO)
Please take your seat, sir.

DOCTOR
I have another idea. Let me entertain you!

SCENE 39: EXT. CABLE CAR PLATFORM/INT. CABLE CAR

(FX: QUEENIE IS RUNNING THROUGH THE SNOW AS FAST AS SHE CAN, CLUTCHING A BAG.)

ACE (AS BUNTY)
(FOLLOWING) Queenie! Queenie, stop!

QUEENIE
Not likely!

ACE (AS BUNTY)
I know what you're planning. The cable car won't work. It's been sabotaged. And anyway, it doesn't go to Davos. It'll just bring you back here.

QUEENIE
(FX: COMING TO A HALT) I'm not planning to go to Davos. I hate Davos.

ACE
(AS HERSELF — SHE'S FORGETTING TO KEEP THE ACCENT UP) Then what are you up to?

QUEENIE
Well that's between me and the contents of this carpet bag.

(FX: THE CABLE CAR SYSTEM GRINDS SUDDENLY INTO ACTION.)

QUEENIE
Obliging, aren't they? You just stand near it and it all starts up.

ACE
Don't get on it, Queenie.

QUEENIE
What happened to your Roedean vowels, Mrs Stetterton?

ACE
Just don't get on it.

QUEENIE
Too late!

(FX: SHE JUMPS ON BOARD, AND SLAMS THE DOOR. THE CAR BEGINS TO MOVE.)

ACE
I'm coming to get you out of there, Queenie!

(FX: ACE JUMPS TOWARDS THE CABLE CAR AND WRENCHES OPEN THE DOOR.)

QUEENIE
You're insane!

(FX: THE DOOR IS CLOSED. WE ARE NOW INSIDE THE CAR.)

ACE
Insane enough to jump into a moving cable car, yeah.
Particularly as I asked the robot to put them out of action.
Maybe he just forgot.

QUEENIE
There was a girl like you on the bicycling team. Mad Fanny we called her. Calves like flitches of bacon. No sense of danger.

ACE
Let's have a look in the bag, Queenie. Come on.

QUEENIE
Alright.

(FX: QUEENIE OPENS THE BAG. SHE PULLS OUT A MILK BOTTLE FULL OF PETROL WITH A RAG FUSE. A CHINK OF GLASS.)

ACE
Hey, that's a Molotov Cocktail!

QUEENIE
A firebomb, I think you mean.

ACE
Yeah, but what are you going to do with it?

QUEENIE
Burn down the sky, of course.

SCENE 40: INT. GAMES ROOM

(FX: A THUMP FROM THE INSIDE OF THE DOCTOR'S TRUNK.)

DOCTOR

You may be wondering, ladies and gentlemen, what lurks inside my trunk.

HEX (AS BOBO)

Take it easy, Doctor.

DOCTOR

All of you are being kept here against your will – Swapnil, Mrs Kniddel, Harry, Herbert, Lola. You, Hex. And Queenie and Ace, too, wherever they are.

HEX

Please, just for once in your life, leave it alone.

DOCTOR

What do you think, ladies and gentlemen? Should I keep quiet, or open the box?

LOLA

Open the box.

DOCTOR

Thank you, Miss Luna.

LUDO

Don't do it, Doctor!

DOCTOR

Dr Comfort – I'd almost forgotten that you were here. Having fun?

HARRY

We want to see what's inside, don't we Herbert?

HERBERT

We do, Harry. What about you, Swapnil?

SWAPNIL

Oh, I don't know. It's just a box.

(FX: THE ROBOT CHUNTERS INTO THE ROOM.)

DOCTOR

The box, I agree, is nothing special. It's what's inside that counts.

HARRY

What the blazes is that, Herbert?

HERBERT

It's a mechanical man.

DOCTOR

Glad you could make it. What do you think, little robot?

ROBOT

Open the box.

DOCTOR

Very well.

(FX: THE LID LEAPS OPEN AND CLATTERS TO THE FLOOR.)

HERBERT

A dummy. A vent's dummy.

LUDO

You don't know what you're doing, Doctor. Oh Lord, it's happening. I'm remembering him. I'm finally remembering him.

DOCTOR

Allow me to introduce an old enemy.

LOLA

I remember him too.

HARRY

The Toymaker.

HERBERT

The Celestial Toymaker.

HARRY

We did for him, didn't we, Herbert? The old Chinese mandarin.

LOLA

He thought that he could control us, but he was wrong. It can see it all happening, like a film running in my head. He brought us to his world.

SWAPNIL

And he made us play games.

HARRY

So many games. Things we'd never heard of.

LUDO

But we challenged him. We challenged him to play all those games simultaneously. Slaves against the master.

LOLA

I remember our moment of victory. He threw up his hands in horror. And the playing cards blew up around him. Like Alice in Wonderland. And after it was over – he'd turned into that thing. That doll.

HERBERT

We overpowered him together.

LOLA

He was a mandarin.

SWAPNIL

So we divided him into segments, and each ate one up.

HERBERT

And we came back here to recover, didn't we, Harry? We all came to Hahlbruck for a good old rest. Put our feet up for a bit. Why couldn't I remember this yesterday?

LUDO

We each held a little piece of him in our heads. So we came here to Hahlbruck – my alma mater – and we used the ECT machine to keep him confined in our unconscious minds. Because if we couldn't remember he was there..

LOLA

Then he couldn't escape. And we would keep him in his place. Keep him beaten. Until he was no more.

DOCTOR

You beat the Toymaker? A bunch of humans beat the Toymaker and brought him home to earth? In pieces? It's ridiculous! It's impossible.

LUDO

Impossible, yes. On our own. But we had help, Doctor.

DOCTOR

Help from whom?

LUDO

From you, Doctor.

DOCTOR

From me?

LUDO

And from your friends. Mr and Mrs Stetterton.

DOCTOR

From Hex and Ace.

HEX

You've really stuffed this one up, Doctor. All we needed was a couple more hours and the Toymaker would have withered away.

DOCTOR

Hex, what's happening?

HEX

It was your plan, Doctor. You set all this up. A hundred games at once, just like you always do. So tell us – what do we do now?

DOCTOR

I don't know. I've played against myself.

DUMMY

And lost, Doctor!

DOCTOR

Ah. So you found your voice again, have you? You've found someone's voice, certainly –

DUMMY

Pull back the curtain, Mrs Kniddel. (FX: CURTAIN IS PULLED.) All of you – look out of the window. The cable car.

LOLA

It's moving.

HEX

It can't be moving. Me and Ace had it shut down.

LOLA

Who's on board?

DOCTOR

Queenie. It must be Queenie.

SWAPNIL

(ODDLY UNCONCERNED) Yes, I suppose it must be.

DUMMY

Not only her. The Honourable Mrs Buntly Stetterton also.

HEX

Oh my God.

DUMMY

A string of diamonds across the neck of the mountain... I wonder what would happen if that string were to snap?

SCENE 41: INT. CABLE CAR.

(FX: THE CABLE CAR GRINDS ON... QUEENIE IS FIDDLING WITH A RAG STUCK INTO THE NECK OF A BOTTLE OF PETROL.)

ACE

Burning stuff never achieved anything, Queenie. Trust me on this.

(FX: THE WINDOW ROLLED DOWN.)

QUEENIE

We'll see.

ACE

All your firebomb's gonna do is melt some snow. It won't help any of the others. It won't help your dad.

QUEENIE

Not like you've been helping him, with electric shocks. (FX: STRIKES MATCH; LIGHTS FUSE) What a beauty! Out of the window you must go!

(FX: THE CABLE CAR GRINDS TO A HALT. THE LIGHTS SIZZLE AND FAIL.)

QUEENIE

What happened to the lights? Shall I strike a match?

ACE

No. Don't strike anything. This could be very bad.

(FX: METAL CABLES TWIST AND SNAG. THE CABLE CAR LURCHES.)

QUEENIE

What's happening?

ACE

That robot must have done what we asked it to. It's the cable. It's going to [snap -]

(FX: BUT WE DON'T HEAR THE LAST WORDS: THE STEEL CORDS GIVE WAY, THE FALLS FROM ITS HOUSING. BUT WE CUT AWAY SHARPISH — NO LINGERING ON ANY FALL INTO THE ABYSS.)

SCENE 42: INT. BALLROOM

SWAPNIL

Queenie. And the other one. Are they [dead]?

DOCTOR

What did you do?

DUMMY

Nothing. But they're out of the game, all the same. Permanently out of the game.

END OF PART THREE

PART FOUR

(SCENE CONTINUES:)

SCENE 43: INT. BALLROOM

LUDO

Oh no! We're not going through this again. I spent ten years trapped in your domain, Toymaker. A decade of electric-shock tiddlywinks and poison-tipped pin the tail on the donkey. Do you think I could go back to that madness?

(FX: LUDO LUNGES FOR THE DUMMY AND PICKS HIM UP BY THE SCRUFF OF HIS NECK.)

DOCTOR

Put the dummy down, Ludo.

LUDO

Absolutely not. A funny thing happened to me on the way to the ballroom. I noticed there was an axe inside the piano. Mrs Kniddel, pass it to me, please.

(FX: MRS KNIDDEL PULLS THE AXE FROM THE PIANO.)

LUDO

Looks good and sharp. And we were running low on firewood.

DOCTOR

Ludo, stop! You can't just chop him up!

LUDO

(HEFTS THE AXE — EFFORT) Here we go. Three, two, [one —]
(HALTS, GAGS — THE DUMMY STEALING HIS VOICE)

LOLA

Ludo, darling. What is wrong-?

LUDO

(STRANGULATED, STRUGGLING TO GET WORDS OUT) My voice. It — (CUT SHORT)

DUMMY

A direct attack on a fellow player is against the rules, Ludo.

HEX

Doctor...?

DOCTOR

Yes. The dummy has stolen his voice.

LUDO

(GASPING) No! No more of the madness-! (SWINGING AXE) Hah-!

(FX: A DULL THUD)

DUMMY

... So you feel the blow, not me. And restore to me what is rightfully mine.

(FX: A STRANGE PULSE OF ENERGY. THE AXE CLATTERS TO THE FLOOR)

HEX

What —

LOLA

... what just happened?

SWAPNIL

Ludo broke the rules.

DOCTOR

And forfeited his place in the game.

DUMMY

Now he's just a little wooden alienist. Mrs Kniddel, put him in the box, please. (FX: WOODEN CLUNK) Lose against me, and I take back what you stole. A little gobbet of my consciousness.

DOCTOR

How many do you have now? How many pieces of pie?

DUMMY

Just Ludo's share.

DOCTOR

Excellent. Then Queenie and Ace must still be alive.

SCENE 44: EXT. CABLE CAR

(FX: METALLIC CREAKS; THE CABLE CAR HAS HIT THE GROUND; THE DISTANT CRACKLING OF FIRE.)

ACE
(SLIGHTLY DAZED) Queenie...

QUEENIE
Mrs Glasscock to you.

ACE
You knew that would happen, didn't you?

QUEENIE
I was more or less certain.

ACE
I felt the car bounce. How totally weird.

QUEENIE
We'll need to walk back now. Across the sky.

(FX: THE DOOR CREAKS OPEN.)

ACE
Door still works, then.

(FX: THEY CLAMBER OUT. THEIR FEET HIT CANVAS.)

QUEENIE
There's the cable. What's left of it.

ACE
We can only have been a foot off the ground. Except that this isn't the ground.

QUEENIE
No. It's canvas. Painted canvas. The stars are under our feet.

ACE
Lovely job, though, isn't it? Even from the window, it looked real.

QUEENIE
And now we can walk across it.

ACE
But when you and the Doctor were caught up in the avalanche...

QUEENIE

We walked up the mountain and then came down. We didn't go any lower in the valley than the cable car station.

ACE

There's a light up ahead.

(FX: DISTANT CRACKLE OF FIRE.)

QUEENIE

What is it?

ACE

That's your Molotov cocktail burning up the canvas.

SCENE 45: EXT. BALLROOM

DOCTOR

What happened to you, Toymaker? You used to be much taller.

DUMMY

I concede it. All my opponents – loser after loser after loser – were turned into dolls and packed away in my toybox. And then I lost. And now my eyes are two glass beads strung on a wire. My legs are pieces of wood with a hinge where my hyperdimensional knees should be. And yet I know your desires. And I can satisfy them. Miss Luna!

LOLA

Yes?

DUMMY

There's a little piece of me in you, Miss Luna. And it's stirring up such thoughts, isn't it? You'd like the doctors to pluck that pneumothoracic tube from your addled lung. You'd like to hit all the high notes in *Lili Marlene*. And to sing again in your own little club.

LOLA

It would be divine.

DUMMY

And you can have it. You can have it all. If you play along. Here's what I intend. You will take on each other in games of my choosing. And when we have one victor, one winner, one player triumphant...

LOLA

Ja?

DUMMY

I will sit on their knee. And give them what they want.

DOCTOR

Don't listen to him, Lola. He's only made of wood.

DUMMY

Miss Luna – whom do you choose as your first opponent?

LOLA

I choose Mrs Kniddel. Sorry, Elsa.

DUMMY

And I choose the game. You'll have to give me a moment to conjure up the hardware. My psychosynthetic powers are not what they once were.

(FX: THE WEIRD SOUND OF THE TOYMAKER CONJURING SOMETHING UP.)

Hang on loose and we'll be back in a deuce.

HEX

(SOTTO) What's that?

DOCTOR

(SOTTO) A game show set. Being condensed from the ether. And our cue to slip away, Mr Schofield. Let's go up to your little hidey-hole in the attic.

(FX: THEY OPEN THE DOOR AND THEN SHUT IT BEHIND THEM. THE CONJURING SOUND CONTINUES.)

HARRY

Now that's what I call a scene change.

HERBERT

(SOTTO) Do you think he noticed [the Doctor -]?

DUMMY

... the Doctor, and his chunky young friend? Of course I did. But the Doctor's not in this round. So let's play.

(FX: FLOURISH OF GAMESHOW MUSIC FROM THE ROBOT'S SPEAKER.)

DUMMY

Easy one, this. I'm going to pose a question based on one of our surveys. All you have to do is answer it. Miss Luna, I believe you won the toss.

LOLA

I did.

DUMMY

Then you can begin. We asked 100 teachers, has a pupil ever given you an apple? Miss Luna, how many said yes?

LOLA

Erm.

DUMMY

How many of the teachers we surveyed said they had been in receipt of that most attractive fruit?

LOLA

Twenty-four.

DUMMY

Twenty-four. Now, Mrs Kniddel, is the true answer higher or lower? What do you think, boys?

HARRY
Higher?

HERBERT
Lower?

SWAPNIL
Higher.

DUMMY
Thanks boys. Mrs Kniddel. Just point up or down, there's a love. (SHE DOES SO.) Higher you say? Let's see, shall we? Robot! Reveal the legend!

(FX: APPROPRIATE NEGATIVE GAMESHOW SOUND FROM THE ROBOT.)

SWAPNIL
What a clever little automaton.

DUMMY
It was lower. The actual number of teachers who said they'd received this juicy little gift was fifteen. So, Mrs Kniddel, that means that you get the first electric shock. 200 volts. Robot!

(FX: BUZZ AND CRACKLE. A GENERAL WINCE.)

DUMMY
And still she remains silent. But will she stay that way? Because there's another shock on its way – Miss Luna, will the next voltage be higher or lower?

HARRY AND HERBERT AND SWAPNIL
Lower! Lower!

LOLA
Higher. Definitely higher!

DUMMY
Let's give it a whirl.

(FX: POSITIVE CHIME)

DUMMY
You were right. Five hundred volts!

(FX: CRACKLE AND BUZZ)

HERBERT
He's killed her.

DUMMY

Not yet. Higher or lower, Miss Luna?

LOLA

Higher.

(FX: POSITIVE CHIME, THEN A CRACKLE. MRS KNIDDEL SCREAMS. A WOODEN CLUNK.)

LOLA

Elsa... a little doll.

DUMMY

Put her in the toybox, Swapnil. I think we have a winner. Miss Luna, I'm going to sit on your knee.

(FX: A STRANGE SURGE OF ENERGY.)

DUMMY

There, that wasn't so bad, was it?

LOLA

Nein, nein!

SCENE 46: INT. ATTIC

DOCTOR

So, Mr Schofield, tell me what I've missed.

HEX

You're unbelievable sometimes, you know that.

DOCTOR

Tell me what happened. Then perhaps we can get back to the ballroom and stop any more of it happening. This is where you were hiding? Your little robot's gone, I see.

HEX

You had it all worked out, didn't you? New identities to stop all the patients remembering us. Bringing the Toymaker back to the clinic. Keeping everybody in the dark long enough for his powers to fail.

DOCTOR

The Toymaker can't survive for long outside his world. It might have worked.

HEX

And it did work. The Toymaker pulled the TARDIS into his world and forced us to play his games. But we organised a revolution. We all played against him. And the Toymaker lost. His body turned into a toy – just like one of his victims.

DOCTOR

But how did we get the Toymaker to Earth?

HEX

That was easy. We just clicked our fingers, like he does. Used a little bit of that power.

DOCTOR

Who clicked their fingers?

HEX

Ludo did. It was his idea to use the clinic as a hiding place. A place where a bit of craziness wouldn't be noticed.

DOCTOR

So everyone has a splinter of the Toymaker lodged in his or her mind... I can feel him in my head, scuttering about. A rat in the skull.

HEX

No wonder they're all nuts.

DOCTOR

But he's not in you or in Ace. Is he?

HEX

No. You put us in charge. To make sure you all got your juice – so you wouldn't remember. So we could keep track of the time until all those pieces of the Toymaker just broke down. That was Plan A. But now he's sticking himself back together again.

DOCTOR

And what about Queenie?

HEX

What about her?

DOCTOR

I think she exists outside this, too.

HEX

I dunno about her.

DOCTOR

Can I smell burning?

HEX

Open the skylight.

FX: THE DOCTOR PUSHES IT OPEN.

DOCTOR

It's the sky, Hex. It's on fire.

SCENE 47: INT. BALLROOM

(FX: THE DISTANT SOUND OF BURNING CANVAS.)

SWAPNIL

Looks a picture, doesn't it? The clouds peeling away from the air.

HARRY

The world is just one big cyclorama.

HERBERT

We're not really on a mountain at all. It's like a stage set.

SWAPNIL

A huge sheet of canvas.

HARRY

A huge sheet of burning canvas.

HERBERT

What does it all mean? What do you think, Lola?

LOLA

I don't know. I'm a little distracted. Mrs Kniddel has turned into a German doll and there's a little wooden man sitting on my knee.

DUMMY

You've inherited Mrs Kniddel's share of the my power, Miss Luna. How does it feel?

LOLA

Interesting.

DUMMY

Just imagine, Lola, what it would be like to hold all the cards.

LOLA

Exhilarating, darling, I suspect.

SWAPNIL

Little dummy – isn't the burning sky a more pressing problem?

DUMMY

I don't think so. Now. Harry and Herbert!

HARRY and HERBERT

Yes?

DUMMY

You're in with a chance as we play – What's my Punchline!

HARRY

What's my what?

(FX: FLOURISH OF MUSIC)

DUMMY

Fingers on buzzers please. I wouldn't say my mother-in-law was fat, but...

(FX: BUZZ)

DUMMY

Harry?

HARRY

She has a dysfunction of the pituitary gland.

(FX: GAMESHOW RASPBERRY)

DUMMY

Sorry, Harry. Do you know it, Miss Luna?

LOLA

Actually, I think I do.

SCENE 48: INT. ATTIC

(FX: DISTANT CRACKLING.)

HEX

What's causing it? Some kind of gas, maybe?

DOCTOR

No. The sky is not the sky. The sky is canvas.

HEX

We didn't move at all, did we? When Ludo clicked his fingers. It never worked.

DOCTOR

No. This is still his Celestial Toyroom.

HEX

So - out there, beyond that fire, there's just white?

DOCTOR

The Toymaker's world is one of infinite possibilities. An empty dimension in which his will can fashion matter from nothingness.

HEX

So he didn't whisk us all to Earth, he just recreated the clinic inside the Toymaker's world.

DOCTOR

A whole dimension, reconfigured into one building and its grounds.

HEX

But how could Ludo do all that on his own?

DOCTOR

He didn't. I'm responsible for some of it. Or my unconscious is. This is one of my own traps - I just don't know how it works.

HEX

It works on electricity. Once all this was set up, we settled into the routine. Me and Ace stayed in the attic. Ludo made sure everybody got enough volts to keep them ignorant. Every day you and Queenie would come in on the cable car. Every day Herbert and Lola would do the same. Then you and Queenie would try to solve the mystery of who killed Dr Black.

DOCTOR

And who did kill Dr Black?

HEX

Nobody. You were Dr Black. In the treatment room, with the ECT machine, giving yourself convulsions until your memory was blank. Every day you came, worked a bit out, and then had it wiped away by the machine. Then we stuck you back on the cable car and waited for you to arrive again.

DOCTOR

Hex, there's someone out there in the snow. Running away from the fire.

HEX

Who is it?

DOCTOR

It's Queenie. It's Queenie Glasscock. And Ace.

HEX

We'd better go down and meet them.

DOCTOR

Absolutely. Perhaps they have a Plan B.

(FX: CLATTERING DOWN THE STAIRS.)

SCENE 49: INT. BALLROOM

DUMMY

I wouldn't say this town was small, but the...

(FX: BUZZ)

LOLA

Road signs are back to back.

(FX: TING!)

DUMMY

Lady goes into the greengrocers in the pouring rain. Asks for five pounds of onions. Says the greengrocer, "Are you pickling?"

(FX: BUZZ!)

LOLA

"No, it's my umbrella!"

(FX: TING!)

DUMMY

Who won the Irish woodcutting competition?

(FX: BUZZ!)

LOLA

Tree fellers from Dublin.

(FX: TING! LOUD RESONANT BONG.)

DUMMY

Didn't she do well? Now, Harry and Herbert. What happened? Those were your own jokes. That was your own material.

HARRY

And we've all been here long enough for Miss Lola to learn it all.

HERBERT

Lovely timing, dear.

HARRY

They'd love her at the Glasgow Empire, wouldn't they? A funny German.

HERBERT

A novelty act.

LOLA

Herbert, you didn't even try.

HERBERT

Don't worry, Lola. It's not such a tragedy.

HARRY

You see, in 1914, I joined up. Went to France. Oh, I was dead patriotic in those days. Not like my brother.

HERBERT

Got the white feathers. So then I went. To be with my brother. And it was hell.

HARRY

We're twins, Miss Luna. But we're not alike in every way.

HERBERT

You see, on my first leave back in Blighty I met a doctor in a room in the Regent Palace Hotel.

HARRY

He had a little syringe.

HERBERT

Synovitis. One little prick and it was all over. The Great War. Unfit for service.

HARRY

You've given us a second chance. A chance to go over the top together.

HERBERT

Old comics never die, do they?

HARRY

No. We just fade away.

(FX: AS HARRY SPEAKS HIS WORDS FADE OUT WITH A SPOOKY SOUND EFFECT, WHICH IS IN TURN DROWNED OUT BY THE SOUND OF THE TARDIS MATERIALISING.)

LOLA

What is that?

DUMMY

Ah! I was wondering when she'd turn up. I knew she was locked away inside someone's head. Clever trick that – though I've seen it done before. Poor Harry. Wasn't really the man for the job, was he?

SCENE 50: INT. THE GARDEN

(FX: FLAMES)

HEX
Ace!

DOCTOR
Queenie! This way! You'll be fine once you reach the snow! (TO HEX) Amazing piece of work, isn't it? A cyclorama wrapping up this building at the mountain peak. Some sky, some trees, some snow.

HEX
There won't be much left soon.

ACE
(ARRIVING) Finished wrecking everything, have you?

HEX
Drop it, Ace.

DOCTOR
Me wrecking everything! You're the one who set fire to the sky.

QUEENIE
That was me, actually, Doctor.

DOCTOR
Well whoever it was, it's revealed something very useful.

ACE
What? That you've screwed everything up?

QUEENIE
That we are not in Switzerland. We're not even in the Alps.

DOCTOR
That we've all failed. That this trap for the Toymaker has been turned into a trap for us. If it was ever ours to set.

HEX
But the Toymaker lost. We saw it. Playing cards everywhere and him doing Jolson hands. We saw him break into pieces.

DOCTOR
So what's his game?

QUEENIE
Daddy would know.

DOCTOR

Your daddy watched someone push you off the games room balcony, then played a game of Happy Families.

QUEENIE

I know. But I'm here, aren't I?

DOCTOR

For the moment. But maybe none of us will be – after our next move. Right, Hex, Ace, Queenie. You want to hear Plan B? I'm afraid it's terribly dangerous.

SCENE 51: INT. GAMES ROOM

LOLA

What should I do with these, Toymaker?

DUMMY

Put them in the box with the other toy soldiers.

LOLA

Poor little boys. I'll look after you. Put you out on Armistice Day.

SWAPNIL

How do you feel now, Lola?

LOLA

Alright. I suppose.

DUMMY

Cheer up, Lola. Think what you'll be able to do when you've won.

LOLA

Someone's coming through the French windows.

(FX: THE DOORS SWING OPEN.)

SWAPNIL

Doctor!

DOCTOR

Hello, everyone... I see you've brought back the TARDIS. Inside Harry's mind, wasn't it? What a party trick! How permeable everybody's head is here...

SWAPNIL

Queenie, where have you been?

QUEENIE

Setting fire to the sky, father. I just struck a match and up it went. Can you smell the burning paint? It was all a trick. We're not in Switzerland at all.

DOCTOR

Yes, I worked it all out. We're still in the Celestial Toyroom and I claim my prize.

DUMMY

What prize?

DOCTOR

The right to play the next game.

SWAPNIL

But it was Queenie who worked it out.

DOCTOR

Err, well, yes.

SWAPNIL

The reward is hers.

QUEENIE

Are you sure, Daddy?

DUMMY

Very well. You will play Miss Lola.

DOCTOR

No, I forbid it!

DUMMY

Oh do stop it. What about a round of sudden death?

QUEENIE

Actually we were hoping for something a bit more protracted.

LOLA

How do you play?

DUMMY

You stand there, Miss Luna. And Mrs Glasscock, you stand there. Either side of my little robot. Who will then start the clock.

(FX: A QUIET BUT INSISTENT TICKING.)

DUMMY

And we listen. To this.

(FX: TWO AMPLIFIED HEARTBEATS FROM THE ROBOT.)

DUMMY

The sound of you hearts beating.

QUEENIE

The tin man has a heart?

DUMMY

No. That's yours, Mrs Glasscock...

(FX: ONE HEARTBEAT IS HIGHLIGHTED.)

DUMMY

And that, Miss Luna, is yours.

(FX: THE OTHER AT THE FORE, THEN BALANCED WITH THE FIRST.)

LOLA

But what's the game?

DUMMY

The winner is the person with the slowest heart beat. All you have to do is relax, and the prize is yours.

DOCTOR

Relax? In this situation? Look, Toymaker, why don't you let me do this? I have two hearts. Much more interesting.

DUMMY

But not fair. And the contest must be fair.

(FX: ONE HEARTBEAT IS CLEARLY OUTPACING THE OTHER.)

SWAPNIL

Who is it?

DUMMY

It's Mrs Glasscock. Which means for you, Miss Luna, it's sudden death.

LOLA

Toymaker, no, I...

DOCTOR

How can this be fair, Toymaker – Lola has a lung condition!

DUMMY

Give us a song as you go. While I sit on Mrs Glasscock's knee.

LOLA

No.

DUMMY

You don't have a choice, dear. Whistle.

LOLA

(SINGING AND WHISTLING)

I'm so lonely here my darling.

Can't you see it in my eyes?

Cut the cards again, darling..

(FX: ENERGY PULSE.)

DUMMY

... Let me be the prize!

QUEENIE

It seems I'm the new winner. Oh, this is strange. It's as if my senses have been suddenly sharpened. Like...

DUMMY

Like being well again, after a period of illness.

QUEENIE

Yes, exactly.

DUMMY

Let's put Lola in the box, shall we? Thank you. So, Queenie, whom do you challenge now?

DOCTOR

Choose me, Queenie, and we could still make this work.

QUEENIE

I choose you, Daddy.

SWAPNIL

It's only right.

QUEENIE

And the game?

SWAPNIL

There is only one choice. Chess.

(FX: DISTRESSED BLEEPING FROM THE ROBOT.)

SWAPNIL

What's the matter with your metal friend, little dummy?

DUMMY

Someone's in the attic. Attacking the robot's power supply.

DOCTOR

That'll be Ace and Hex. Oh dear, Toymaker. I don't suppose you're quite powerful enough to be in two places at once?

(FX: THE ROBOT LURCHES OFF.)

DUMMY

No need, Doctor. They will not succeed. Before they can do any serious damage, the robot will have reached them. And then they will wish they had played by the rules.

SCENE 52: INT. THE ATTIC

(FX: BUTTON-PUSHING, ELECTRONIC GURGLING FROM THE MACHINERY.)

ACE

It's no good just pressing the buttons. We need to start hitting this with something. Break it properly.

HEX

What about hitting it with this?

ACE

A baseball bat?

HEX

Why not?

ACE

Baseball's a sport, not a game.

(FX: BASH, CRASH! NO EFFECT.)

HEX

This computer bank is as hard as rock.

ACE

That bat, Hex, let me have a look it.

HEX

What are you going to do?

ACE

Just look at it.

ROBOT

(FROM THE OTHER SIDE OF THE DOOR) Open this door!

HEX

Do we really have time for this?

ACE

Hex, this is my bat. My bat from school. The stickers on the handle. I put those there. If the Doctor and Ludo created this world together, what's this doing here? Neither of them have ever seen it.

HEX

I just thought of something horrible.

ROBOT

(OFF) Open it!

(FX: ROBOT BEGINS BASHING AT DOOR)

ACE

What?

HEX

What if the Doctor's wrong and we're not outside the game? What if the Toymaker's in our heads, too? What if we helped to create this world?

ACE

Maybe that's not such a horrible thought. Maybe that means we can play a little game of our own.

SCENE 53: INT. BALLROOM

DUMMY

Your chessmen are lovely work, Swapnil, they really are.

SWAPNIL

Thank you. I carved them all myself.

QUEENIE

Daddy, this is the right thing to do, isn't it? I don't want to be responsible for anything gruesome.

SWAPNIL

No, Queenie, really, it's fine.

DOCTOR

Toymaker, how is Queenie going to play this game with you sitting on her knee?

DUMMY

I shall sit here. On the Umpire's chair. Queenie, put me in position, would you?

DOCTOR

Don't you feel a little vulnerable up there?

DUMMY

Not at all. Queenie now controls what once belonged to Mrs Kniddel, to Harry, Herbert and Lola. If she wins this game, well, she'll go up to a whole new level. And I'll go with her.

SWAPNIL

Now, Queenie, I'm thinking Nuremberg, 1906. Speilmann's opening move against Przepiorka.

QUEENIE

Pawn to E4?

SWAPNIL

Yes. (FX: PUSHING GIANT CHESSPIECE)

DUMMY

To begin a game by exposing the king? Not an opening gambit that I would favour.

QUEENIE

(FX: PUSHING GIANT CHESSPIECE) I'll bring my pawn forward to meet yours, Daddy.

DOCTOR

And out comes your bishop, eh, Swapnil? (FX: SWAPNIL PUSHING GIANT CHESSPIECE)

QUEENIE

That's right. (FX: PUSHING GIANT CHESSPIECE) And here comes my queen's bishop to meet it. Are two bishops enough for a synod, do you think?

SCENE 54: INT. ATTIC

(FX: THE ROBOT IS BASHING THROUGH THE DOOR.)

HEX
He's almost through.

ACE
Okay. Paper. Pencils. That's all we need. I'll draw a grid.

HEX
I hope you're right about this.

ACE
Just do it. You going to be noughts or crosses?

HEX
God, I don't care. Noughts.

ACE
Right. Go on then.

(FX: THE DOOR CRASHES DOWN.)

HEX
He's in!

ROBOT
You have broken the rules.

ACE
Keep playing, Hex!

HEX
There. It's yours.

(FX: THE ROBOT POWERS UP ITS GUNS.)

HEX
It's going to shoot us, Ace.

ACE
Hex — I feel really weird. I mean, really, really weird —

SCENE 55: INT. BALLROOM

SWAPNIL

It was terrible weather that year in Nuremberg.

QUEENIE

Rained all week.

SWAPNIL

Mate in 26, wasn't it?

QUEENIE

You put me on your shoulders so I could see the final moves. That was wonderful.

SWAPNIL

Not for the man sitting behind us. (FX: PUSHING GIANT CHESSPIECE; ANOTHER PIECE TOPPLED) White knight takes black bishop.

QUEENIE

(FX: PUSHING GIANT CHESSPIECE; ANOTHER PIECE TOPPLED) And my pawn moves in for the kill. A footsoldier topples a knight.

SWAPNIL

Were you there, Doctor, that day in Nuremberg?

DOCTOR

I was supposed to be. My train was delayed. Anarchists on the line at Baden-Baden. Were you there, Toymaker?

DUMMY

I think I was. Gazing down from here. I haven't yet won that memory back. But it will come. I'll have control of all my powers. Of conjuration and transportation. To be anywhere I desire. To have anything I want.

DOCTOR

Why did you give up your powers?

DUMMY

I wanted to feel what it was like to lose. Just for a little while.

DOCTOR

And how does it feel?

DUMMY

Ghastly. So now I'm cashing in my chips.

SWAPNIL

Here comes the white queen, my love. To take your bishop. (FX: PUSHING GIANT CHESSPIECE; ANOTHER PIECE TOPPLED)

QUEENIE

The rules must be obeyed, father. My pawn must now take your bishop. F4. (FX: PUSHING GIANT CHESSPIECE; ANOTHER PIECE TOPPLED)

DUMMY

These two are playing to save each other. From me. I win whatever the outcome.

QUEENIE

Your bishop now threatens my king. So I must take that bishop. (FX: PUSHING GIANT CHESSPIECE; ANOTHER PIECE TOPPLED)

SWAPNIL

There goes the clergy. Good riddance to them.

QUEENIE

Do you remember what you said when you were lifting me down, daddy?

SWAPNIL

No, my love.

QUEENIE

That game, you said, was a lesson in the art of sacrifice.

DUMMY

A lesson you're learning now, Mrs Glasscock. Mate in three, I think.

SWAPNIL

He's right, Queenie.

DUMMY

You've won, Swapnil. But play the moves through. I will have my sport.

DOCTOR

That's the beauty of chess, isn't it, Toymaker? There can only be one conclusion to this game. Swapnil has won. And yet he's not quite the victor until the last move has been played and Queenie has conceded that her king is dead. In those moments, who knows what might happen?

DUMMY

Nothing, Doctor. It's time for Queenie to remove herself from the board and for me to take my place by Swapnil's side. And share in his victory.

(FX: A DISTANT, BUT PRETTY LOUD EXPLOSION.)

QUEENIE

What was that?

DOCTOR

Ace and Hex. Dealing with your robot friend.

DUMMY

Now Swapnil has won, I can retrieve the last pieces of myself from your minds. They cannot defeat me.

DOCTOR

No. But the game isn't over. Who controls your powers now? Queenie? Swapnil? You? I think that between them, your two players could easily make a tiny but important change to this world.

DUMMY

Like what, Doctor?

QUEENIE

Like flicking the switch that electrifies the chessboard.

(FX: A DULL CLICK. THE HUM OF ELECTRIC CURRENT.)

SWAPNIL

Now, Toymaker, we must both stand still. Or perish. Wood and flesh. They both burn. Do either of us dare to make the final move?

(FX: ACE AND HEX BURST IN.)

ACE

Right you lot!

DOCTOR

A pleasure to see you, Ace. Hex.

ACE

We know how it works, now. All it took was a game of noughts and crosses and I got Hex's slice of Toymaker. Out of his head and into mine.

DOCTOR

You lost, then, Hex?

HEX

Don't I know it. I feel awful.

DOCTOR
But you're not a little wooden doll.

ACE
So what do we do about the dummy?

DOCTOR
You don't need to do anything.

(FX: WEIRD SOUND OF SWAPNIL AND THE DUMMY VANISHING.)

QUEENIE
Daddy-!!! (SWOONS)

HEX
They've vanished!

ACE
Grab her, Hex-!

HEX
(LUNGING - EFFORT)

DOCTOR
Look. It's snowing outside.

HEX
(ASIDE) She's right out of it -

ACE
Where's Swapnil? And the Toymaker?

DOCTOR
Just where they were. And where, I think, they will always be.
It's we who have moved.

ACE
Moved?

DOCTOR
By Swapnil Khan. He had control of the Toymaker's powers - just
for a moment. And it was all he required.

HEX
We're in Switzerland. The mountains are back. The sky is back.

DOCTOR
And how do you feel, Ace?

ACE
Fine. Normal. It's gone, hasn't it?

(FX: SOMEONE RUNS IN.)

ORDERLY
Mrs Glasscock?

DOCTOR
Ah, an orderly. Don't worry. Nothing's wrong.

HEX
She's asleep. Don't wake her up.

ORDERLY
Visiting time is over, you know.

DOCTOR
Sorry, yes. We were just going. Weren't we? Ace? Hex?

ORDERLY
Is that your box?

DOCTOR
No, that's Queenie's.

ORDERLY
What about the one in the ballroom? Dirty great blue thing.

ACE
Oh yeah, that's ours. We'll collect it on our way out.

HEX
It's snowing again.

ORDERLY
Never does anything else in this place. We're cut off from the real world up here. Nothing can touch us. And the air is always clean.

DOCTOR
Yes. You're right. Hahlbruck's the place to get well. We'll be leaving on the morning train.

HEX
What about Queenie?

DOCTOR
I'll pop in and see our friend again before we go. Put things right.

SCENE 56: INT. EMPTY TOYROOM

SWAPNIL

Quiet, isn't it?

DUMMY

That's how it will stay, since you won't play.

SWAPNIL

I'll not break my resolve. How long will the electricity last, do you think?

DUMMY

A thousand billion years. Two thousand billion, perhaps. You're better placed to say than I.

SWAPNIL

Oh yes. I have your powers. Or I almost have them. And I will almost have them forever, I suspect.

DUMMY

An eternal checkmate. The axe stayed above the head of the king. Until the end of time.

SWAPNIL

Yes.

DUMMY

You sent the Doctor and his friends back to Earth?

SWAPNIL

Of course. I plucked you out of them first, though. You were right. Just like the bits in marmalade. And I sent them all to Hahlbruck. Back to the magic mountain.

DUMMY

And your daughter, too?

SWAPNIL

What survives of her.

DUMMY

And Miss Luna and the rest?

SWAPNIL

The whole box of dolls.

DUMMY

It's never happened before, but they might recover.

SWAPNIL

If I shut my eyes I can see her. Am I imagining this?

DUMMY

No, Swapnil Khan.

SWAPNIL

She's sitting in her room. At Hahlbruck. She's having a tea party.

DUMMY

Yes, I can see her too. Those are our old friends, aren't they?

SWAPNIL

Yes.

DUMMY

Is her mind quite gone?

SWAPNIL

She's forgotten the man from the Herne Hill velodrome.

DUMMY

That's something.

SWAPNIL

Everybody's there. Miss Luna. The Randalls. Ludo. Mrs Kniddel.

DUMMY

The whole gang.

SCENE 57: INT. QUEENIE'S ROOM

(FX: THE SOUNDS OF A GHOSTLY PARTY. SNATCHES OF VOICES. CLINKING TEACUPS. STRANGE AND SPECTRAL.)

LOLA

Whose turn next?

HARRY

It was you, Herbert, wasn't it?

HERBERT

Not me, Harold old chum. Ludo?

LUDO

No, I had CONQUEST on a triple word score.

LOLA

Then it must be Mrs Kniddel.

HARRY

Go on, Mrs K, show us what you've got.

(FX: WHAT FOLLOWS REMAINS UNDISTORTED.)

QUEENIE

They do like their games. Don't they, Doctor?

DOCTOR

How else should toys live?

QUEENIE

Will they ever change?

DOCTOR

I don't know. Perhaps.

QUEENIE

And my daddy?

DOCTOR

Quite lost. Lost in a dream in world far beyond this one. And that, Queenie, was his greatest victory.

QUEENIE

You're not leaving-?

DOCTOR

Yes. Queenie. It's time to put your dolls away.

THE END